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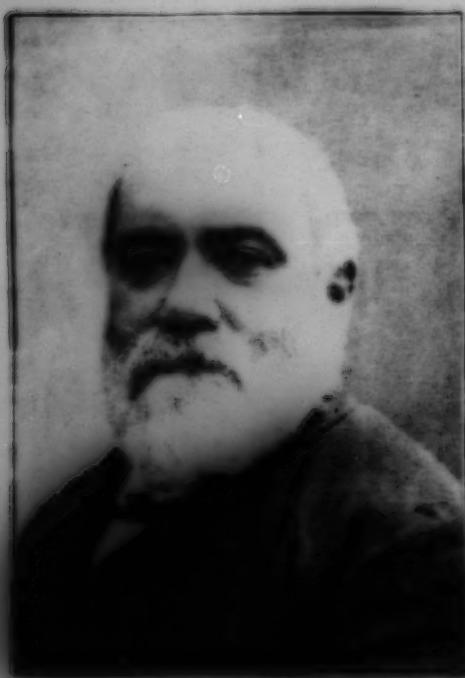
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PRICE TEN CENTS.



CYRIL TYLER.

A PEN PORTRAIT OF SARCEY.



FRANCISQUE SARCEY.

Since the death of Auguste VITU, Francisque Sarcey stands at the head of French dramatic critics.

Francisque Sarcey is sixty-three years old. He was born at Dourdon in the Department of the Seine and Oise, on October 8, 1828. After a brilliant course of studies at the Lycée Charlemagne, he entered the Normal School, where he met and became very friendly with Edmond About, Taine, Prevost, and others who became famous later in life.

On leaving college he was appointed professor in a provincial school, but his restless nature and spirit of independence could not be confined within the narrow limitations of such a life. He resigned almost immediately and embraced journalism as a profession.

He sent his first article to the *Figaro* and signed it "Satané Benit." In one of his recent books M. Sarcey describes his emotion on seeing this first literary effort in print. "I was in a reading room one afternoon," he writes, "and on opening the *Figaro* I saw something that literally dazzled me. My article was there, three columns in length, and at the end stood forth the pseudonym given me by About. At first, I could not read it; I was so excited. My heart was beating as if it would burst, and the printed lines danced before my eyes. By degrees, I began to read it. I took one paragraph after another, feeling the while the greatest joy I ever experienced in my life. Two or three typographical errors had crept in. They were of no importance, yet it seemed to me then that they spoilt the entire article. Each error pierced my heart as if with a red-hot skewer. They took away all the joy the article had caused."

The position on the *Figaro* lasted several months when M. Sarcey quarrelled with the editor. From that day to this he has not written a line for the *Figaro*.

In 1859 he happened to be at Sevres at Edmond About's house. Adolphe Gueroult, director of *L'Opinion Nationale*, had written to About asking him to undertake the duties of dramatic critic. About did not care to accept the position, so he sent Sarcey in his place, and Sarcey was accepted.

His first *feuilleton* bears the date of September 4, 1859. It is a criticism of a play by Mr. Ernest Serret, entitled "The Angel of Charity." His criticism was much remarked for its vigor.

Sarcey spares no one, neither the author, nor the actor, nor the manager. One feels at once on reading one of his criticisms that one has to do with a master. If he points out something that is bad, he immediately offers a remedy. He is not a critic. He is a professor of dramatic art.

In June, 1867, he left *L'Opinion Nationale* and joined the staff of *Le Temps*, for which journal he has been writing a weekly *feuilleton* of twelve columns for the last twenty-five years. He has only rested from his work once in all that time, and that was when he underwent an operation for cataract of the eye which had troubled him for some time. The operation was not a success and the eye was removed. It is something novel to see M. Sarcey using his single barrel opera glass in the theatre. He is probably the only theatre-goer anywhere to use one.

It can readily be understood what an immense amount of writing M. Sarcey has done in these thirty-two years of dramatic criticism. Nearly seventeen hundred *feuilletons* and about a million lines on the subject of the drama alone. If collected, this would make one hundred volumes of four hundred pages each.

To write these *feuilletons* M. Sarcey has to attend the first performance of every new play. Some plays he sees twice or three times. His entire life may be said to be passed in the theatre. He is one of the first to arrive—long before the rise of the curtain—and one of the last to depart. He

loves the theatre and for it has sacrificed his pleasures, his affections, his friendships. He enjoys a play as much as any country yokel on his first visit to the city. He laughs heartily on seeing a farce for the tenth time.

It is by this constant application to his work that he has gained that remarkable hold upon the Paris thestregoing public, and which makes his verdict so much feared by authors and actors.

Actors go to Sarcey to seek advice as to the proper interpretation of their roles; authors go to him to tell him about their play, and even private individuals write to him asking him to decide on some vexed question of dramatic art. He is the Caesar of the Paris theatrical world beyond whom there is no appeal.

This importance is particularly agreeable to M. Sarcey, yet he never abuses his power. He loves nothing better than to comfort the discouraged and to dry the tears of the unsuccessful. Dumas has grown weary of leading the unrighteous back into the path of virtue: Sarcey never tires. He pursues his apostolate with the tenacity that he brings to everything he undertakes. Sarcey is of a kind and generous disposition. He has had great experience with actors and knows how nervous and irritable their temperament is. That is why his impartiality has sometimes been questioned.

French actors, as a rule, speak ill of Sarcey. This is because they cannot brook his criticism. Yet when they see him in the theatre they will do their best to play well. If Sarcey becomes interested in an actor he will follow his career no matter how unsuccessful the actor may be. Sarcey has actors he likes intuitively and actors that are unsympathetic to him, but when he finds he has made a mistake, he is always willing to acknowledge his error. This has already happened several times. Actors and actresses he had previously attacked mercilessly have suddenly been taken into favor.

To Sarcey's mind, the art of the comédie is briefly this: Good diction, quiet gestures and a blind obedience to tradition. Heaven help the actor who tries to emancipate himself from the old school! Sarcey's dramatic theories are unalterable. Most of them have been inspired by Diderot and Lessing. Sarcey has a dozen or more aphorisms that he is constantly using in his *feuilletons*, for example: "The audience should know all about the story before the characters are supposed to." "The action should be carried to a climax which should be the close of the play." "The theatre exists by conventions; not by truth." All the *minutiae* of modern stage management receive scant attention from Sarcey. When they impede the action he quarrels with them.

Sarcey is a rank conservative as far as the theatre is concerned. Anything new frightens him and he rebels. He does not like Beque, nor Ibsen. He only criticises the form and construction of a play. He is indifferent to any promise of talent a play may contain. His writings, therefore, seem most severe toward young authors, and most indulgent for men with established reputations who, often enough, produce very mediocre works. Sarcey is somewhat of a slave to the public that reads his *feuilletons*. He follows public opinion instead of moulding it, and so discourages anything new that his public is not familiar with. He has made himself popular by talking familiarly with the public, by taking it into his confidence, by interesting it in the petty details of the theatrical kitchen. He excels in the art of writing about a play lightly. That alone has brought him thousands of readers. Sarcey is not a man to win a battle, but he is a master at retaining the position he holds. When that position is attacked he becomes furious. Only the other day he threatened to strangle a young actor, fresh from the Conservatoire, who dared to give a new interpretation of Nero, while for a young actress also from the Conservatoire—who played her part exceedingly badly but according to tradition, he was sweetness itself.

M. Sarcey has been successful as a lecturer, not only for his excellent delivery and precision of style, but also for that light manner of treating his subject that is noticeable in his dramatic criticisms. His lectures are always crowded. He writes one or two articles, or *chroniques*, a day for the Paris and provincial papers. He has also tried his hand at play-making. He has written several books, among others being: "Le Mot et la Chose," "Les Misères d'un Factionnaire," "Le Nouveau Seigneur," "Comment je suis devenu Journaliste," "Comment je suis devenu Criticencier."

Sarcey has earned with his pen a large fortune that he has lost in unfortunate speculations. His *feuilletons* in the *Temps* are paid \$100 a month. When on the staff of the *Gaulois* he was paid \$500 a month for one article a day.

He lives very simply in a small hotel that he has built in the rue de Douai. It is the home of a literary worker. There is hardly any attempt at ornamentation. Nothing but a mass of books and papers meet the eye in

every room. He receives a large number of visitors each day. Every Friday he gathers a few intimate friends round his dining-table. On Saturday his doors are closed to everybody. The entire day is devoted to his *feuilleton*.

M. Sarcey rarely travels. In the Summer he lives in his small country place at Nanterre. He does not go much into society. Not only does his work render it impossible, but he wishes to preserve his independence. Nestic, who accepts hospitality from any person whose work later on he may be called upon to criticize, is no longer master of his pen.

In order to retain his perfect independence Sarcey has refused many distinctions. He refused, for this reason, to accept a seat in the French Academy. "If I accepted it," he said, "the public would no longer believe my criticisms to be honest. I should lose my power."

Such is the man who, to-day, wields the most influential critical pen in any country.

ARTHUR HOWARTH.

TO THE BUTTERFLIES.

Gay butterflies, aerial flowers,
Who dart among the roses,
Say, do you go, in summer hours,
Where my sweet love resides?

Butterflies, deep-sown dyes
Your wings of thistledown;
You mind me of her violet eyes,
With dark lash curled around.

O! butterflies of yellow tint,
No other shade upon you,
So is her hair's gay, golden glint,—
Its glories far beyond you.

Ve crimson ones, who steal your hues
From scarlet pomegranate flower,
Take care, lest ve your beauty lose
Beside her lip's red bower.

Ve ones that go, like drifts of snow,
Where soft winds sigh, where rough winds blow,
Ve butterlies of snow.

Gay butterflies, that sing and rise
Deep in the dewy dell,
Fly on fair ones to my sweet heart,
Fly from your lily-bell.

Or, on, ye pure, ve-yellow blooms,
Ye breathing flatters of air!
On, on, no rest until you reach her
And crown her wealth of hair.

With black and scarlet, blue and gold—
How many a sparkling gem,
A crown of diamonds would seem dull
Beside this diadem.

FLORENCE GERALD.

A DAY WITH "OUR MARY."

One Wednesday last October was the day appointed, the morning superb. I drove to Charing Cross station, there to join the friends—included in the invitation for a day with Mr. Navarro. We were a jolly party, and as the two o'clock train drew out of the station, settled ourselves in the comfortable carriage determined to enjoy the day. Who could resist the influence of the surroundings? Through Kent, beautiful Kent, about which so much has been written, but to which justice has never been done. Thatched cottages, superb residences, lawns, and hedged fields a brilliant green—more like our Spring. The only thing to remind us that it was Autumn were the brilliant tints of the creeping vines and scarlet runner. Through Chelshurst—one of the garden spots of England, where Napoleon III. passed his last days, and where until recently his body rested—on we sped, and in a few moments were at Tunbridge Wells. Mr. Navarro awaited our arrival, and we were driven through the quaint old town, up and over a steep hill, along an avenue of beautiful trees, through which glimpses of rich gardens and sweeping lawns were obtained. An open gateway, a gravelled drive, and the carriage drew up before the door of Ferndale, an ideal home, the stone porch overrun with brilliant Autumn tints; the wide open door showing a long hall, lined with pictures, and beyond another open door with a view of lawn at the back.

Framed in the porch stood our hostess, Mrs. Navarro, long known as Mary Anderson.

And let me say here to the carpers who have so diligently published her woes, that my eyes never rested upon a more beautiful picture of perfect health and happiness. She was dressed in a gown of some dark material that fitted her superb figure to perfection, and her eyes were sparkling, and her cheeks glowing. An embrace for the ladies of our party, a cordial grasp of the hand for us, and in her deep, rich voice, which thousands have heard, and will never hear again, she said: "Welcome, American friends, to my English home." I stood transfixed. Could this be the slight, almost gaunt girl, whom fifteen years ago I met in Kentucky, where my professional duties called me to act in her support? As she turned, and entered the house, her arms about her friends, I said yes, the same generous, noble nature, softened by love and time. A child could not have enjoyed showing her toys as did this woman her beautiful home to her old friends. Every nook and corner contained some relic, some choice bit of bric-a-brac or antique piece of furniture, which would call forth expressions of delight from her guests. A glance and smile at the dark, happy

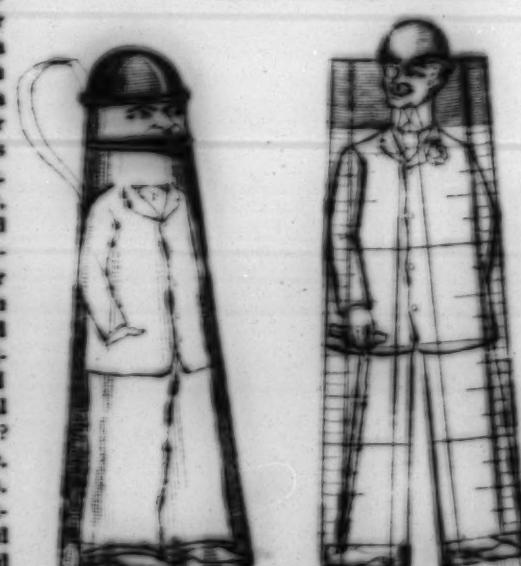
face of the man beside her showed the loving hand that had provided all this. Then, seated in the library, came a long talk of home and friends; we wandered back to dusty, dark and musty old theatres, a Babel of tongues. "Do you remember so and so?" "Will you ever forget such a night?" etc., etc. The moments flew, it seemed but seconds, when the door opened and dinner was announced—a one o'clock dinner, to enable those who had engagements in town for the evening to reach their destination in time.

I wish those who have read of Miss Anderson's "poverty" could have entered that dining room with us. Brilliant silver, sparkling glass, and rich old china, to say nothing of the delicious odor of what was to come spoke of anything but poverty. Just think of hungry Americans, their appetites sharpened by a ride and drive in the crisp English air, and I need not say that justice was done to the viands placed before us. And what a pleasure to have your wants anticipated by well-trained servants, of whose presence you are never conscious, so quietly do they move about. Then to hear Juliet—I beg your pardon, Mrs. Navarro—say, "Do take some of this, it grew in our own garden." And the look of pride which accompanied the remark was proof that more pleasure was derived from the simple fact that we had a garden than all the thunders of applause to which she had listened in the past would have given her.

The ladies retired to the drawing-room. Rich old port and fine cigars consoled us—in a measure—for their absence. Hearty laughter, and the murmur of voices from the adjoining room, assured us that we, at least, were not missed. Soon we were interested in story-telling, and the moments flew. A knock, the door opened, and we were informed that the ladies demanded our presence in the drawing-room.

At five o'clock tea was served, and carriages at the door to convey those to the station who were compelled to return to town. Not being engaged for the evening my time was my own, and the happy day prolonged. Quiet settled down upon the house, we three sat and talked of the past, the present, and the future. A quiet, sober talk, that comes to us after a day of excitement, and by its strong contrast is a pleasure. Twilight stole upon us, a servant entered the room, drew down the blinds, and lighted the candles. A large, old-fashioned easy-chair was wheeled before the fire, and I requested to make myself comfortable with the remark, "This chair once belonged to George III." I don't believe old George ever took half the comfort in it that I did. Mr. Navarro seated himself at the grand piano—he is a master of the instrument—ran his fingers over the keys, and then Chopin's and Beethoven's beautiful melodies filled the room. Mrs. Navarro drew a basket to her side, took from it a doll, slipped her finger into her thimble, and, as an answer to my astonished look, said: "I have twenty-five of these to dress before Christmas for the poor children of our parish."

I stretched my feet toward the fire, sank back into George's chair, and with half-closed eyes and open ears enjoyed the scene. Was it not all a dream? Parthena, Galatea, Hermione, Perdita, dressing a doll, and Tony playing Chopin. No, it was real, for supper was announced (they eat all the time in England), and in one short hour I was driven to the station. A hearty grasp of the hand from Mr. Navarro through the carriage window, "All aboard" from the guard, and I was whirling up to town. I pulled my collar up, tipped my hat forward, lighted a cigar, sank back into the corner of the carriage, of which I was the only occupant, and miserable old bachelor that I am, was reluctantly compelled to confess that marriage is not a failure. LINDSAY HARRIS.



ON THE RIALTO.

FOOTLITE—"Oh, yes! I'm getting there, in a measure."

BARNSTAWS—"And I'm doing first-rate, as a rule."



AFTER THE MATINEE.

THE AMERICAN GIRL.

BY ONE OF THEM.

The American girl in literature like the original in real life seems to have come to stay. I was thinking just now that like Cleopatra as celebrated by Shakespeare: "Age cannot wither her nor custom stale her infinite variety." It is years since Henry James gave us one type of the American girl in *Daisy Miller*; and yet here to-day we find her figuring as the heroine of new novels and new plays all over the world. Now, I am an American girl myself. To be sure I was slightly restricted as such during the earlier years of my life by being born in New York city, but since then my profession has taken me all over the continent, and it has been one of its privileges and compensations that I have thus been enabled to study every kind and variety of the genus American girl, from those of the Eastern cities to their frank and sympathetic sisters of the Golden Gate.

Why, the subject is boundless, and, having traveled and observed all over our great country, I am fairly staggered as I attempt to make even a beginning at defining the American girl, she comes up before me in such numbers, whether hailing from the Crescent City—what a type of Creole langour or a foundation of the true national grit from the ancient colony of Virginia or the breezy slopes of the Blue Grass region, or from the golden fields of California where she is apt to return with the added elegance of a Paris education and French frocks. Then among other varieties of our species (I "re-found myself" as the French say of the catalogue at the flower show) is the American girl as developed respectively in New York, Boston, Philadelphia, Washington, and Baltimore, each and all while belonging to one great body possessing distinct little peculiarities. Wherefore, if Henry James or Julian Gordon in the field of romance or Sardon, Pinero, or Bronson Howard in stage literature propose to continue the exposition of the American girl they well may say in the classic words of tragedy:

"No pent-up Utica contracts our powers,
The whole unbounded continent is ours."

And that Messrs. Sardon, Pinero, and Bronson Howard have not yet exhausted the theme that looms up in stage literature as high as does the glorious east-iron American Miss Liberty, in New York's harbor, is attested by the current announcement of such new plays as *Americans Abroad*, *American Husses*, and *Aristocracy*, and that brings me to the American girl in stage literature, the point of view from which I naturally regard her. The American girl to me is an inspiration. There is something fascinating about the study of a type—the exact type—to depict before the footlights. The very first American girl I ever played was Mrs. Florence St. Vincent Browne in *The Banker's Daughter*. I confess that I was too young and inexperienced in my profession then to

make much of a study of the American girl as a type before I faced the audience on the memorable night of the first performance of Bronson Howard's popular play, and, moreover, that the way the character "went" took me completely by surprise. The fact was I simply played myself—an American girl and a New York girl to boot, like Mrs. Browne (with an "e").

My next American girl was the type as viewed by Sardon—Esther Henderson in Daniel Rochat—one of the greatest triumphs of Mr. Palmer's triumphant progress at the dear old Union Square. Esther "hailed," I think, from Boston; at all events, as adapted by Cazauran, she was a sweet little puss, with just enough of malice in her dove-like coquetry (she belonged to the Puritan or Quaker type as viewed from the French standpoint). I used especially to like her piquante retort to the young Frenchman:

"Sir, I have been discovered before."

The third American girl that brought me luck was the alternately demure and jolly Mrs. Ferdinand Tupper, which Clinton Stuart wrote to my measure, as it were, when he adapted *Le Monde ou l'Amour d'Ennemie* into *Our Society*, and Mr. Palmer produced at the Madison Square. In the original, which I saw repeatedly afterwards at the Théâtre Français, the character is quite different and in another vein. In fact just a little French bride. As Mrs. Ferdinand Tupper, she blossomed into a regular typical American girl from Chicago, and I took to her very kindly. The keynote of the role was struck in the first scene when in reply to her lord and master's sarcastic inquiry if instead of going abroad she would like to return to Chicago and "Look at the Lake," the bright little woman retorts with a characteristic mixture of wifely devotion and local pride:

"It's a first class lake! Still, if you wish to become a consul and live in Europe, an inferior sheet of water will suit me."

The next American girl I shall appear as is quite a new character in its way, for it is the New York girl "up to date"—a curious and complex type which, I am surprised to find, offers fresh field of discovery. This New Yorker affords, to be sure, only one type, but she combines so much.

From my point of view, materially as well as artistically, the American girl is the most fortunate creature on the face of the earth. Every day new avenues open out before her, and, naturally self-reliant, the demands for her services in every department of industry seems to increase her independence. For example, women artists have had only this year in New York city a great and practical encouragement in the establishment of a School of Applied Design; and as for the drama, was woman ever in better position? Great as her charms are, it seems to me that the American girl possesses none so admirable as her desire to be independent. It is

this feeling that leads so many women before the public; and it is the independence of the national character so frequently misunderstood by foreigners that sometimes places the American girl in a false light.

But the American is singularly free, as a class, from "the nerves" or mawkish sentimentality that distinguishes women of other countries. The French woman, even the English woman, poses for being "misunderstood" and seems rather to enjoy the sensation of misery than otherwise. What does the American girl do? Why, "a good cry" when things go wrong and then it's done with. She is too healthy in mind and body to mope, pose, or pine. I speak more particularly now of the women in my profession. The American girl on the stage has one motto always: "Onward! Onward! Onward!" The restlessness of ambition urges her to new successes, perhaps to failures, at all events, to achievements. The American girl, on the stage, like the Old Guard of Napoleon, "never surrenders."

I am as proud as—as—"Aunt Louisa" that I am an American girl.

So I greet you with A Happy New Year.
MAUD HARRISON.

ALL AT SEA.

Have you ever heard two English-speaking persons trying to talk together and succeeding about as well as if one were a Chinaman and the other an American Indian?

No? Well, perhaps you may recall in this connection Charles Dickens' description in his "American Notes" of his encounter with a hotel waiter on his arrival on American soil. This is how it runs:

"Dinner, if you please," said I to the waiter.

"When?" said the waiter.

"As quick as possible," said I.

"Right away," said the waiter.

"After a moment's hesitation, I answered No, at hazard.

"Not right away," cried the waiter, with an amount of surprise that made me start.

"I looked at him doubtfully, and returned,

"No, I would rather have it in this private room. I like it very much."

"At this, I really thought the waiter must have gone out of his mind; as I believe he would have done, but for the interposition of another man, who whispered in his ear, 'Directly.'

"Well, and that's a fact," said the waiter, looking helplessly at me. "Right away."

Perhaps it was because of the literalness of the English guest, or, perhaps the trouble was with the waiter's Americanism, or a combination of the two.

At all events, I was one of the actors in a similar comedy of errors earlier in the present month, and the second, or rather first, person in the case was also an Englishman—the actor, Wilson Barrett. I had been assigned to interview him about general

theatrical matters for a Baltimore daily paper. Having been heralded by the waiter's announcement that a representative of the press desired to see Mr. Barrett, I was ushered into his reception room at the hotel, and found the histron seated at a table surrounded by manuscripts—the usual deluge of "the greatest American play ever written," with which every actor who has won distinction is flooded on his arrival at each new stopping place of his tour. Upon my entrance the actor arose hastily, evidently a little "rattled" (how one's Americanisms crop up whenever one is talking to or about the Queen's subjects).

"I didn't expect to see a lady," he exclaimed, when the first surprise of seeing an interviewer in skirts had subsided.

"Why, are ladies so scarce in England?" I inquired, meaning, of course, in journalism. But the actor interpreted it differently.

"Oh, no!" he responded, just a little stiffly, as if the reflection against his countrywomen were not relished.

"I meant ladies in newspaper work in England," I explained, laughingly. He laughed, too, then, and this time replied:

"Well, yes, rather scarce."

This threatened misunderstanding safely over, I ventured confidently on remark number two, in this wise:

"It is very kind of you to receive me, Mr. Barrett, for I feel that it is almost criminal to interrupt about little things a man who has to play to-night so exacting a part as Hamlet."

Now the actor thought I had been sent to interview him about Hamlet in particular, so he drew himself up and said with dignity: "Hamlet is not a little thing."

"But I have not come to you, Mr. Barrett, to talk about Hamlet, and Hamlet, indeed, is no little thing," I cried quickly, anxious now to save my own reputation against the implied charge of want of appreciation.

After a little more of this sort of skirmishing I gave up in despair, and requested the actor, carefully selecting my words the while, to talk to me about the drama or anything else. And so he did, and a delightful talk it was.

On the closing day of his engagement in Baltimore I chanced to see Mr. Barrett behind the scenes after his last matinee. After complimenting him on the success of his engagement, "Where are you going now?" I ventured, silently congratulating myself on having asked an easy, first reader question.

But, alas, no! Again surprise, this time struggling with amusement, appeared on the actor's face.

"To prepare for the next performance, of course," he replied, evidently wondering at the absurdity of the question.

"I mean, where are you going when you leave Baltimore to-night?" I said.

"Oh," said he, "to Philadelphia."

Then we both laughed.

MARY GARRISON EVANS.

THE CREAM THAT SOURS.

It was a picture of comfort. Stretched at full length upon a sofa was the tall, muscular form of a young man with curly blonde hair and a promising moustache of the same color. His eyes were closed, but his regular puff, from the long stem of a well-brown meerschaum showed that he was not asleep. Seated near him in a large arm-chair was a companion, also young and light complexioned, but of much slighter build. With his elbows upon his knees and his chin in his hands, he was gazing thoughtfully into the open grate fire, whose flickering light was playing hide-and-seek with the gathering shadows of the wintry night.

Presently the smaller of the two arose with an impatient sigh and helped himself to a cigar from a box on the mantel.

"This silence is killing, Scott," he remarked as he proceeded to light a match. "Do, for Heaven's sake, stir yourself and say something, or I shall have a fit. There isn't poetry enough in my composition to dwell for more than a few minutes upon the beauties of glowing coals in a darkened room."

"You're the same butterfly creature as of old, Jack," responded Scott with a mellow, lazy laugh, as he half awoke. "Well, and why not?" said Jack. "Sunshine and light are the very essence of life. The shadows of gloom bring shadows of the mind—disagreeable memories, and all that you know."

"Really, Jack, to hear you talk one would infer you had been crossed in love."

"No, dear boy, you flatter me. I haven't energy enough to get up the emotion necessary for such a folly."

"Then you know nothing of the sweet pain that love engenders. Yet, perhaps, you are just as well off. The sweetest and richest of cream will often turn sour."

"Do you speak from experience?"

"Yes. Sit down and I will tell you the story, if you would like to hear it."

"Delighted, old fellow. Anything to relieve the monotony. But wait till I turn up the light. There, that's better. Now, then fire away."

"All right," responded Scott, reflectively. "As you remember, I went to the Sandwich Islands on a pleasure trip about three years ago. On the Saturday afternoon following my arrival in Honolulu I drifted into Emma Square, where the King's band was giving an open-air concert. Scattered about the square upon rustic seats and on the grass were a hundred or more of strangely assorted people. They were of all nationalities, classes, ages and ages. Here was an elderly English couple, surrounded by their flock of noisy little ones; there a fresh batch of American womanhood, chatting gaily with a young native attache of the Interior Department; and over yonder a beautiful half-caste maiden flirting furiously with several American and German clerks in down-town stores. Even the almond-eyed Chinese was there, despite his traditional insensibility to harmony. Perhaps it was his native wife who brought him. All seemed to be on an equal footing, and for a monarchical country there was a wonderful amount of democratic freedom about their social intercourse.

"The drive by which makes the complete circuit of the square was alive with carriages and horsemen. You would naturally suppose that these represented the higher classes, but in that you would be only half right. The occupants of the carriages were mostly young women belonging to the wealthier families, it is true, but the young cavaliers who rode their prancing chargers from one carriage door to another, and passed conventional compliments, were counter-jumpers and the like who live high while their credit lasts and then go to a plantation, or disappear some dark night on board a sailing vessel bound for the coast. Sometimes one of them captures a dusky helve and spends the remainder of his days in lazy luxury, for they are pleasing young fellows in their way, and the girls find them very agreeable swains for the time being."

"I had not been there long when my attention was attracted to a very handsome equipage with a splendid span of horses—a brown and a gray. In the carriage were two strikingly beautiful girls. Both were brunettes, with sparkling dark eyes, and hair as glossy as the ebony side of a raven's wing. Their complexions were dazzlingly white—and real, too. One was probably seventeen, and the other fifteen years of age. They were modestly dressed, but in excellent taste, and their every action betokened a life of refinement and luxury. They were clearly of some importance, for as soon as the carriage halted

it was surrounded by a crowd of attentive young men, who seemed eager for a smile of recognition from the fair occupants. Even a prince of the blood royal, drove up and exchanged a few pleasant words of greeting. My curiosity was naturally aroused, and I approached closer.

The younger of the two sisters—for such I judged them to be—was a vivacious young miss, and rather given to flirting. The elder was a more passive beauty, yet through the almost indolent repose of her features could be discerned a suggestion of the ardent, passionate nature common to women of the tropics. I was fascinated at once and could scarcely keep my eyes off her. My first impression was that the girls were Spanish, but I changed my mind upon hearing one of them address a young Frenchman in his own tongue. Her accent was faultless. A moment later, however, I heard them speak in German with equal correctness, and I was more puzzled than ever. Of course it was impossible for me to learn anything more

naive sugar planter. The names had a French sound to my ear, and I so remarked. Graham assented with a peculiar smile and said he intended calling on the young ladies Christmas afternoon and would take me along if I liked."

"You fainted at once, I suppose," interrupted Jack ironically.

"No, not quite," continued Scott dreamily, as he refilled his pipe. "I was a trifle dazed, though, I'll admit. I don't know what I did the next few days. Between anticipation and impatience I had little room for other thoughts and feelings. Christmas dawned at last, however, and what a beautiful day it was! The sun never shone brighter, and nature never looked more charming. It was one of those glad June days you read about."

"Not much like a New York Christmas, I must say," broke in Jack again.

"Scarcely. Christmas in Honolulu never can be what it is in this country, on that very account. Here its celebration is woven round with old customs and a thousand memories; there it is merged and lost in their

"A year back through the shrubbery could be seen the long terraces and slender pillars of an almost palatial residence. It was built of wood and the architecture was of the light and airy style found in the Orient. Anything else would have been out of place with such surroundings. As we walked up the steps leading to the main entrance a Chinese servant came out, made a salam, and inquired our mission. He then led us through a handsome corridor to a large and imposing reception room, where he left us. The room was furnished with a richness and splendor truly regal, but in exquisite taste without. I had barely taken all this in with a hasty glance, when I heard the rustle of feminine skirts. I turned myself, for the moment had come. Julia, the younger, entered first, but close behind her came Marie, my enchantress. The introductions over, we dropped into a quiet, conventional conversation, which had a soothing effect upon my excited nerves. My embarrassment having worn away, I began to note the many attractions of person and mind which the young ladies possessed. In short they were cultured, refined and intelligent girls. I was, of course, particularly delighted with Marie, who was clearly the superior of the two."

"After a while the conversation turned to music, and Marie volunteered to sing for us. She selected a pretty native love song, rich with feeling and harmony. It just suited her voice, which was sweet, tender, and sympathetic. As the soft, penetrating notes vibrated upon my ear I became more enamored than ever. She did not seem to be indifferent to me either, for every now and then, as I stood by the piano, she would glance up into my face confidently and smile with bewitching sweetness. I was in raptures. It seemed impossible that I could ever tear myself away, and when Graham suggested the advisability of going I could have throttled him."

"There was no help for it, though, so I consoled myself with the thought that I could call again. While we were making our adieux I heard a peculiar shuffling of footsteps behind me. I looked around. Approaching us was an elderly-looking Chinaman arrayed in all the gorgeous silken panoply of a Mandarin. A small black turban with a red button surmounted his shaven crown, while down his back hung his long, braided queue. There was an air of calm dignity about him that was appalling in a servant, for such I took him to be. He came closer, and still without any show of deference. Naturally I was surprised, but imagine my horror when Marie, the light of my soul, tripped gaily forward, took him by the hand, and introduced him to me as *her father*!"

"What happened after that, or how I got away, I don't know. For days I lived as in a dream. Then I learned that it was all too true. O'd Afong, or Ah Fong, as it once was, had left China for the country's good many years before, and had settled in Honolulu. By the persistence and industry of his race he succeeded in amassing a fortune which he invested in a sugar plantation that subsequently made him a millionaire. Meanwhile he had married a beautiful young half white girl, who became the mother of the two girls I met, besides several other children, all of whom were given every advantage of education and culture that money could procure."

"Now you understand my remark about the cream that sours, I think. That smile was uncalled for, old fellow. What I have told you was but the simple truth. Going? Ah, well, if you must, then good night and a merry Christmas to you to-morrow."

FRANK DUPREE.

ONCE MORE.

Though many miles are now between us,
And though thy voice I cannot hear,
My heart cries out in tender passion
I long to have my darling near.
Why are we parted from each other,
Why can't I hold thee as of yore?
Come to me quickly, my beloved one,
And let me kiss thee—just once more.

I know thou lovest me with devotion,
The heart is mine alone;
At night and day without always thinking
Of me and calling me all thine own.
Would that the days and weeks were minutes,
Then soon this waiting would be o'er,
And I could press my precious darling
With passion to my heart once more.

Oh, happy moment—when united
We are again, ne'er more to part.
I know thou bringest only sunshine,
Thy love will soothe my aching heart.
We'll live again but for each other,
And we'll be happy as before.
I shall forget these hours of parting
And call thee "darling"—just once more.

There may be some who would be happy
To own the love, and break my heart.
They would not care for all my sorrow,
If they but saw us two apart.
Well, let them tarry, we hold together.
We'll lose each other all the more.
When life is ended, we'll die happy
And be united then—once more.

RICHARD STAHL.



LIONEL BLANE.

concerning them by remaining there, so I turned away and went back to the hotel. Music had no further charms for me that day. My brain was running riot with fanciful visions, of which the lovely face of that elder sister was the central object. Some feelings are quite untranslatable. Mine were then. All I can say, old fellow, is that I was hard hit. I invented all sorts of schemes to discover the name of my charmer and become acquainted with her, but none of them were available. Being a stranger, there was no one in whom I could confide, and for some inexplicable reason I felt delicate about asking questions.

"To be brief, I did not see my inamorata again until a few days before Christmas. I was chatting on a street corner with Mr. Graham, the clerk of the hotel, when she and her sister drove by. Graham raised his hat and they smiled and bowed in return. I saw my opportunity and asked who they were. He replied that they were the Misses Marie and Julia Afong, the daughters of a million-

aire tropical dream life. You find yourself transported into a new world where yule-tide revelry seems strangely out of place, and where the joyous jingle of sleigh-bells has melted into the soft warbling of many birds. But I am wandering again. If you don't cease interrupting me, Jack, I shall never finish my story. Where was I? Oh, yes, I remember. About four o'clock that afternoon Graham and I donned our starched suits of white linen, and started for the abode of the fair Afongs. The drive was a short one, and we soon arrived at the entrance to a veritable tropical garden several acres in extent. The luxuriant algaroba, the tamarind, and the flowering tree of India, with its great gaudy blossoms, were everywhere, while the royal palm, and fan-leaved water-tree stood like silent sentinels along the edges of gravelled walks. Green and creeping vines wrapped their clinging tendrils about the trunks of the trees, and perennial plants and flowers of every variety dotted the grassy earth.

THE BELL.

Song, as through the streets I go,
I pass a church whose mighty bell,
Slowly swinging to and fro,
Bells out a dismal fun'ral knell,
And I sometimes think I should like to know
For whom the bell is tolling.

How dings-like it must sound to all!
Who bawed the door one gone to rest;
How each dull stroke will but recall
The sorrow of the mourner's breast,
And memory hangs like a funeral pall
The while the bell is tolling.

Alas! perhaps 'tis better so;
I hear the bell and go my way,
And take no thought for other's woe;
Our comes to-morrow *their* to-day,
And sooner or later our friends will call
For us the bell is tolling.

STEWART ALLEN.

SOME NOTABLE CASTS.

Copied expressly for the New Year's Mirror.

Julius Caesar was acted at the Front Street Theatre, Baltimore, Md., while under William R. Burton's management, for the benefit of Thaddeus Burton.

Burton	W. C. Marshall
Cæsar	Mrs. Maggie Burke
Marc Antony	Edwin Forrest
Cassius	Juris Brancus Booth
Portia	Mrs. Hunt (now Mrs. John Drew)
First Citizen	William B. Burton
Second Citizen	Joseph Jefferson
Third Citizen	John E. Owens
Casca	William Rufus Blake

On June 25, 1852, there was a performance of *The School for Scandal* at the Varieties Theatre, New Orleans, which for the excellence of cast of characters, has seldom, if ever, been equalled in the United States.

Sir Peter Teazle	W. H. Chippendale
Sir Oliver Surface	Charles Howard
Miss Surface	James E. Webb
Josephine	George Holland
Sir Benjamin Bassanio	J. M. Field
Grolier	W. H. Smith
Rowley	Mr. Welch
Sesame	Mr. Ventch
Tripp	J. W. Field
Carrie	Mr. S. Darnell
Sir Peter Teazle, with a song	Mr. C. Howard (now Mr. Mrs. Howard)
Lady Teazle	Miss Clarke
Lady Surface	Miss Hill
Miss Surface	Miss Hill
Marie	Miss Hill

On Nov. 20, 1855, at the Academy of Music, New York, a benefit was given to George H. ("Gentleman George") Barnett. The programme was: Scene from *The Merchant of Venice*. J. W. Wallack, Sr., as Shylock; Harry Plaide as Lamelet Gobbo, Frazer as Lorenzo (in which character he introduced the serenade of "When Rosy Daylight Flies," and with Georgiana Hodson the duet, "I Love Thee"). Lanigan was the Bassanio, A. W. Fenno, Gratiano; Sandford, the Duke; H. R. Phillips, Antonio; Stoddard as Tubal, David Whiting as Old Gobbo, B. Ringgold, Balthazar; Mine. Ponini as Portia, Georgiana Hodson as Jessica. *The School for Scandal* was also acted, as follows:

Sir Peter	Thomas E. Clarke
Moses	John Scott
Mr. Benjamin	John Scott
Crabtree	John Scott
Tripp	John Scott
Charles	John Scott
Sophie	John Scott
Eugene	John Scott
Caroline	John Scott
Snake	John Scott
Lady Teazle	B. T. Ringgold
Mrs. Ca'dair	Julia Dean Hayes
Maria	Mrs. Weston
Josephine's servant	John Vincent

A testimonial benefit to James W. Wallack, Sr., occurred at the Academy of Music, New York, May 29, 1855. Damon and Pythias had this cast:

Damon	Edwin Forrest
Pythias	E. L. Davenport
Dr. Miles	John Scott
Dameless	John Scott
Calanthe	John Scott
Herman	John Scott
Lucius	John Scott

This was followed by *The Poor Gentleman*:

Sir Robert Bramble	William Rufus Blake
Lie. W. Worlenton	John Scott
Friendly Critic	Rosa Bennett
Frederick Fumble	J. Lester Wallack
Mr. Blaptrap	John Brumham
Georgina Bumble	John Scott
Tommy Winkles	John Scott

COL. T. ALLEN BROWN.

* A benefit for John Lester, Lester, Wallack took place at the Academy of Music, New York, May 4, 1857, when Rob Roy was acted with this cast:

Rob Roy	John Lester
Rashleigh Ossaldistone	John Scott
Francis Ossaldistone	A. H. Davenport
Helen Magregor	Mrs. John Scott
Diana Vernon	Julia Daly
Mathilda	Wm. Gannon
Elaine Nichol Justice	John Brumham
Dougal	David Whiting
Owen	Charles Walton
Galloway	

The thirteenth annual benefit of the American Dramatic Fund occurred at the Academy of Music, New York, March 21, 1861, when Macbeth had this phenomenal cast:

Macbeth	Edwin Booth
Macduff	Charles Fisher
Duncan	C. Kemble
Malcolm	W. E. Collins
Banquo	A. W. Fenno
ROSS	Thomas Weston
Seward	T. J. Hamlin, Jr.
Second Officer	H. D. Ly
First Murderer	J. C. Williamson
Daity Macbeth	Charlotte Cushman
First Singing Witch	Mme. Anna Bishop
First Witch	Harry Pearson
Second Witch	John Seton
Third Witch	James W. Engard

The trial scene from *The Merchant of Venice* had this cast Nov. 1, 1877, at the Academy of Music, for the Roman Catholic Orphan Asylum benefit:

Shylock	Edwin Booth
Antonio	John Gilbert
Bassanio	Charles Coghlan
Gratiano	James O'Neill
Portia	Agnes Booth
First Citizen	J. B. Polk
Second Citizen	C. W. Floyd
Third Citizen	W. R. Boyd

In *Monte Cristo*, on the same occasion, Charles Fechter acted Edmond Dantes; Fred. Warde, Noirtier.

The B. P. O. Elks took a benefit at the Academy, Nov. 25, 1877, when Toodles had this cast:

Toodles	John T. Raymond
George Scott	Frank Mayo
Landlord	John McCullough
Farmer Scott	* W. Collycock
Charles	George Fawcett Bowe
First Farmer	D. Harrington
Second Farmer	James W. Moore
Third Farmer	J. B. Polk
Mrs. Toodles	Sydney Cossell

Hamlet had the following cast at the Academy, April 30, 1886:

Hamlet	Edwin Booth
Ghost	Thomas Salvin
Gertrude	Mrs. D. F. Bowes
Ophelia	Marie Weston
Polonius	C. W. * midlife
Claudius	Barton Fill
Lucus	Alexander Adams

The first benefit of the American Dramatic Fund was at the Astor Place Opera House, New York, Feb. 8, 1849, when Macbeth had a tidy clever cast:

Macbeth	Edwin Forrest
Macduff	John Scott
Duncan	E. W. Hilton
Banquo	C. W. Clarke
Dalziel	F. S. Chapman
Ross	J. W. Dawson
Donsdhuin	W. H. Moore
Flourish	John Scott
Physician	Charles Bernard
Second Witch	Charles Ross
Third Witch	George Holland
Macbeth	Mrs. Wallack

Julius Caesar was acted at the Winter Garden Theatre this city Nov. 25, 1864, with Junius Brutus Booth as Cassius, Edwin Booth as Brutus, John Wilkes Booth as Marc Antony.

Hamlet had this cast at the Lester Wallack benefit May 21, 1888, at the Metropolitan Opera House, New York.

Hamlet	Edwin Booth
Ghost	Lawrence Barrett
King Claudius	Frank Mayo
Polonius	John Gilbert
Torres	Eben Plympton
Francisco	Frank Meadmont
First Actor	Joseph Wheeldon
Second Actor	Willis Lowick
First Gravedigger	Joseph Jefferson
Second Gravedigger	W. H. Moore
Ophelia	Helen Modjeska
The Player Queen	Rose Coghlan
The Queen	Gertrude Kellogg
Bernardo	Herbert Kilsey
Marcellus	Edwin B. Vanderveen

COL. T. ALLEN BROWN.



HOWARD M. THORNE.
DRAMATIC CRITIC OF THE BOSTON BEACON.



HENRY A. CLAPP.
DRAMATIC CRITIC OF THE BOSTON ADVERTISER.

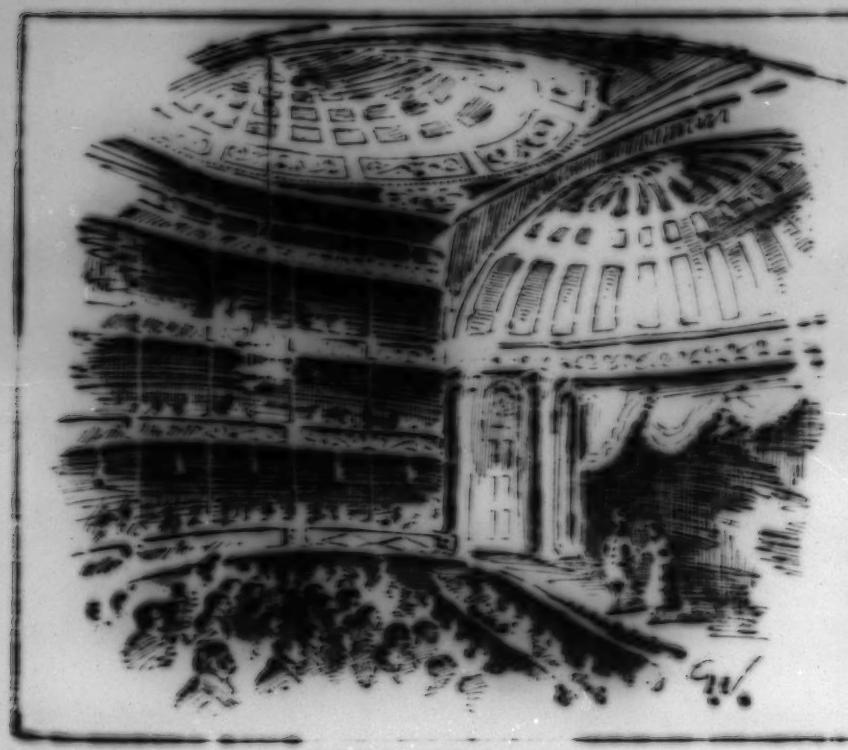
"TO BE OR NOT TO BE."

As Read by Mr. Alfred Jones. — A Souvenir Reproduction of his Manuscript.

So to be or not to be: that is the question.
Whether to soliloquize in the sunbeams to suffer
the slings and arrows of adversity or
Or to fleece the earth as a swallow a day
Out by effusing a sigh to the sky to die.
To end a wretched life by self-infamy
No bold act now sets the brain to work.
High feast and low humility are as one.
To die and go out in the world we come
Or to live and bear the slings and arrows of life.
To die and end things in darkness and silence
Or to live and bear the slings and arrows of life.
To die and go out in the world we come
Or to live and bear the slings and arrows of life.
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Or to live and bear the slings and arrows of life.
To die and <u

THEATRES AND ACTORS OF THE '30'S AND '40'S.

BY C. W. FITCH.



INTERIOR OF THE OLD PARK.

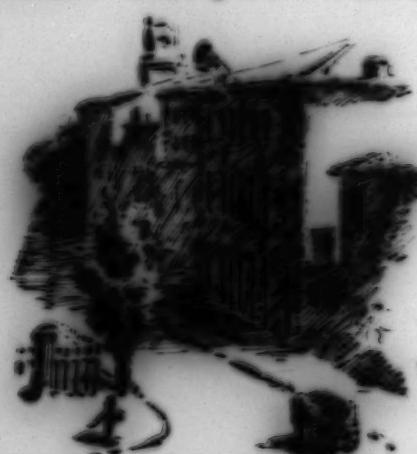
There is a remnant of an old stock who can remember that ancient edifice for the exhibition of dramatic performances in New York, known as the old Park Theatre. It stood on Park Row near City Hall Park, and fronted the Astor House. It was remarkable chiefly for its plain exterior, its ample auditorium, its broad stage, and the high grade of its theatrical representations. Its interior was attractive by comparison with similar structures of that period, such as the Bowery, the Chatham, the Chambers Street Opera House, Richmond Hill, Niblo's, Mitchell's box of a playhouse on Broadway, and the National, corner of Leonard and Church Streets.

The old Park was an aristocratic resort, and it was often filled "from pit to dome," which is an appropriate expression as applied to ancient theatrical edifices, for the pit was in the basement and the gallery was next to the roof.

In primitive times the theatrical properties were rude and unwieldy compared to modern machinery for the manipulation of scenic appliances. The Park had a drop-curtain of green baize, and the screen that did service between the acts was a roughly painted canvas, the distinguishing feature of which was a bust representation of Shakespeare, illustrated with the legend—

He was not of an age but for all time.

The stock company as far back as 1834 consisted of the best talent of that or any succeeding time, and many of those who composed it were the superiors of the stars from abroad, who made their first appearance at this theatre. A leading member of the com-



EXTERIOR OF THE PARK THEATRE.

pany at this time was John Kemble Mason. He was young, handsome and talented. His favorite role was love characters, and he played with his cousin Fanny Kemble, when she, with her father, Charles Kemble, first became identified with the Park. Subsequently he married a Miss Cram, the daughter of an opulent distiller, who lived on the west side of Broadway, above Canal Street. The marriage was clandestine. They went to Philadelphia, where Mason studied medicine and became a successful and much respected physician.

Henry Placide was a leading comedian at the Park, and took the same line of characters as John Gilbert, and in the opinion of some with better success; which is saying a great deal, for Gilbert was almost unequalled in comedy. Tom Placide was also a member of the stock, and though inferior to his brother, he was very effective, especially in the Two Dromios, where the size and form, close resemblance and tone of voice, made the illusion almost perfect. Henry died many years ago at Babylon, Long Island.

Peter Richings was a man of varied and very fair talent. He was physically attractive, always a gentleman, a good singer. Everyone remembered Mrs. Wheatley, who

was the leading elderly lady of the Park. She probably had no superior in the characters she assumed. She was greatly respected, not only for her professional excellence, but for her private worth. She had a son, William, at this time a mere lad, and two young daughters, Emma and Julia. They were also members of the Park company. William did not excel in natural talent, but, through the excellent training of his mother, he became a reputable actor. When he arrived at his maturity he went to Philadelphia, where for many years, and probably until he died, he was the successful manager and owner of one of the theatres. I think it was the Walnut Street.

The girls filled up the interval between the tragedy and the farce with dancing, as was the habit in the olden time. Emma subsequently married the son of a wealthy and aristocratic citizen of New York, named Mason, who lived on Broadway near Leonard Street. They were ignored, and, at his death, the father failed to remember them in his will. Emma, during her connection with the Park company, had acquired considerable celebrity as an actress, imitating, with some success, such actresses as Fanny Kemble and Charlotte Cushman. At this time she returned to the stage and was very soon successful to the pecuniary extent of enabling her husband to contest his father's will, by which means he secured an equitable division with the heirs. This accomplished, Emma again left the stage and, with her husband, lived a retired and happy life. Julia married a respectable and prosperous broker by the name of Miller and abandoned her profession.

A popular and estimable member of the Park company was Mrs. Vernon, who was famous in her favorite character of Mrs. Malaprop. Years after she left the Park she appeared at Laura Keene's Theatre as Mrs. Malaprop, and, though far advanced in life, with her old-time spirit and vivacity.

Among the most frequent and popular of the stars who appeared at the Park, from 1834 to 1850, was James Wallack, father of Lester Wallack. He was equally successful in tragedy and comedy, and probably excelled in the latter.

Ellen Tree (Mrs. Charles Kean) also appeared during this period, and was probably the best and most popular of the English actresses. She was almost unequaled in her Shakespearean characters, especially Rosalind and Beatrice. Her greatest success was in the character of Ion, a tragedy written by Sergeant Talfourd, and which was first produced on the occasion of Mr. Macready's benefit at the Covent Garden Theatre, London, on the night of the 26th of May, 1836. On this occasion she assumed the character of Cleopatra, but subsequently at the Haymarket she represented Ion. It was, I think, in 1846, that this play was brought out at the Park with the following cast of characters:

Ion, a foundling	W. Charles Kean
Adrastus	Mr. Charles Kean
Medon, High Priest	Mr. Barry
Cteiphon	Mr. Drost
Cassandra	Mr. Pearson
Agenor	Mr. Bland
Cleon	Mr. Vache
Phocion	Mr. Crocker
Timocles	Mr. McDonald
Cretines	Mr. Gourlay
Soldier	Mr. Gallott
First Priest	Mr. King
Second Priest	Mr. Heath
Irus	Miss Lane
Clementine	Miss Crocker
Aira	Mrs. Burrows

At the time this tragedy was produced it was of that acceptable class that was appreciated by the audiences who patronized the drama in the first half of the present century. It had a profitable run at the Park, and the cast was of so substantial a description as to assure perfection in every part.

Of Ellen Tree's acting, Sergeant Talfourd

wrote: "Who is there who does not feel proud of the just appreciation, by the great American people, of one who is not only the exquisite representative of a range of delightful characters, but of all that is most graceful and refined in English womanhood, or fail to cherish a wish for her fame and happiness, as if she were a particular friend or relation of his own?"

In 1806, Mr. and Mrs. Kean made their last visit to this country. Mr. Kean had become feeble with age and his wife was very stout. They appeared in Louis the Eleventh and drew good houses, but this was chiefly on the credit of their former fame.

About the period with which these reminiscences are identified, the Park brought out the Wood Opera troupe, the leaders of which were Mr. and Mrs. Wood and Mr. Brough. They were popular and had crowded houses. Wood was personally attractive, which could not be said of his wife, but she had a fine voice, and her acting was good. Brough was a splendid looking man and sang well. During their engagement at the Park there arrived a Miss Delacy. She came over with her father in the *Great Western*, New York's only ocean steamer, and the newspapers blamed the rough voyage for her inferior singing.

During their engagement the Woods had a row with James Watson Webb, editor of the *Courier and Enquirer*. Webb resented an insult of Brough's to his critic, and printed something that induced Brough to challenge him, but Webb declined to accept a challenge from an actor. Mrs. Wood had been Lady Sussex of Essex, before her marriage with Wood, and was divorced. They came to this country a second time, and Brough remained here many years.

In the commencement of her stage career, which was in 1835 or 1836, Charlotte Cushman was a member of the stock company of the Park. Preliminary to becoming an actress, she had been a very successful singer in concerts, and about this time she sang on a memorable evening at the Old City Hall on lower Broadway; but she soon became a star, and achieved her early and great reputation in *Neg Merrills*. Under her careful and persevering tuition, her sister Susan became a reputable actress, but she soon married a wealthy gentleman of Boston and left the stage. Of the singers of old-time fame, who are to be remembered at the Park, I recall Madame Sonntag—a real countess—Caridora Allen and Miss Phillips.

As an Irish comedian, Tyrone Power had no successful rival, and he was an immense favorite at the Park. After his sad death, by the going down of the steamship *President*, Collins succeeded him and was a good substitute, and even his superior in Irish songs. His "Widow Macree" was inimitable.

Chamber's Street Theatre (Burton's) was built by an Italian of small stature named Palmo, who had made some money keeping a saloon on Broadway, just above Duane Street, and which was known by the high-sounding name of *Cafe Mille-Colonne*. He called his theatre

Palmo's Opera House, and it went by this name until Burton took it.

He brought on an Italian opera company, who sang for a time with much discouragement, and finally abandoned the enterprise, which was a failure in every way, and left poor Palmo in poverty. Some time in the fifties he was a caterer or cook in one of the Broadway restaurants.

Palmo's was not a successful place of amusement until after it passed out of the hands of its original owner. Burton took it in 1845 or 1846, and John W. Lester (Lester Wallack) made his reputation therewith. Mrs. Russell as leading lady. She is now Mrs. John Hoey, and lives at Hollywood, Long Branch.

I think Burton preceded Wallack, but I am not certain. He was the first to produce *Dombey and Son*, and it had a popular and profitable run. He was very fortunate in his cast of characters, presenting Cap'n Cuttle himself, and it has always been conceded that he was the only Cuttle. His daughter, Miss Burton, represented Florence Dombey, and Brougham was perfect in Major Joe Bagstock and Jack Bunsby. Mr. Jordan was excellent as Parker, "in point of fact the man with white teeth." Mrs. Knight was perfect as Edith Granger, and Mrs. Brougham was good as Susan Nipper. The story of "*Dombey and Son*" was at that time new to the public and its dramatization was accepted with great favor.

Early in the thirties "Billy" Niblo kept a down-town restaurant. I think it was on Pine Street near Broadway, and it was a very popular resort for lawyers and merchants. In this he prospered to an extent that justified his purchasing and improving the property corner of Broadway and Prince street. He

called it Niblo's Garden, and to reach it the tare per bus, from Wall Street and Broadway, to any intervening point, was one York shilling. The large auditorium was within the Garden, and it was used for theatricals, concerts and agricultural exhibitions. It was here that the Rivals, a famous French pantomime company,



CHARLOTTE CUSHMAN.

made their first and subsequent appearances. Here, too, I have seen the grand old English comedy of *London Assurance*, represented by such actors as the Placides and Helen Matthews. In a building adjoining the Garden Barnum entertained the public with that ancient curiosity *Joyce Heath*.

A considerable time prior to the events heretofore sketched, there appeared in New York Thomas A. Cooper, a splendid young Englishman, who captured the city by his excellent acting and gentlemanly bearing. Society received him without distrust, and he soon married a Miss Lynch, who socially, was of the upper circle, and in circumstances to make marriage a success, peculiarly. After establishing his fame as an actor, he became, with Price, manager of the Park Theatre. Their business connection made them very intimate socially. In the excess of their devotion they built two, for that period, very fine dwellings, on the corner of Leonard Street and Broadway, which was then the upper edge of the city. These houses were subsequently connected, rearranged internally, extended in the rear, and became the Carlton House, kept by Harry Hedges, and was the stopping place of Dickens on his first visit to America.

Cooper's wife died, leaving a daughter, and in consequence of a disagreement with Price, he drifted to the Bowery, and ultimately became very poor. Meanwhile, the daughter had developed into a beautiful and accomplished woman. Out of consideration for her father, who was well advanced in years, she consented, though with great reluctance, to go on the stage. The debut was to be at the Bowery, *Virginia*; the play—*Forrest*, *Virginia*; *Miss Cooper*, *Virginia*; *Denatus*.

The young girl was very timid, and the day before the performance she begged her father and Forrest to exchange parts. Cooper was a great actor, but he was really too old for *Virginia*, and it was Forrest's favorite character; but the latter felt greatly indebted to the old man, for he was the first actor of original power and commanding talents under whose influence Forrest had come in his earlier stage career, and he retained a grateful recollection of the veteran; and when he learned that Miss Cooper would feel more confidence if her father played the part of *Virginia*, and she could appear as his daughter in the play as well as in fact, he at once consented to take the part of *Denatus*. The play and the results in every respect were most gratifying. There was an immense audience and a generous revenue. One of the newspapers of the time thus commented upon the kindness and condescension of the great tragedian:

"This is another instance of generous kindness on the part of Mr. Forrest which has brought him golden opinions from all sorts of people. The public will award him the meed which such an actor merits."

Miss Cooper afterwards played a short engagement at the Park, but her stage career was abbreviated by her marriage with Robert Tyler, son of President Tyler, when she went to Virginia to reside and where I believe she died a few years ago.

More than forty years have now passed since the first appearance upon the stage of the Park Theatre of Mrs. Anna Cora Mowatt, a youthful and brilliant débutante, who, on account of her elevated position, won the sympathy and approval of the leaders in literature and social distinction. As the author of *Fashion*, a comedy written for the Park management, she had frequent intercourse with

Mr. Simpson and his permanent and sterling company; and it was her intimacy with these worthy professionals, added to the pressure of a pecuniary necessity, that solved her doubts as to her preference and her duty. She had been awed by the possible social consequences that might ensue in taking such a step, but she was fortified by the resolution that "Success sanctifies all things."

The story of her earliest years demonstrates the development of a talent and a natural and genuine love for the drama. She had played on the amateur stage before she had ever witnessed a public representation, and in the emergency that menaced her youth she realized that the adoption of the stage was the fulfilment of a destiny.

Her play of *Fashion* was written on the



A CORSICAN VILLAGE.

DRAWN FOR THE NEW YEAR'S MIRROR BY RICHARD MARSTON.

suggestion of Epes Sargent, who had given her much encouragement during her initiatory public readings.

On the night of the 13th of June, 1845, Mrs. Mowatt made her brilliant début at the Park. The announcement of her first appearance gave prominence to her hitherto literary success, and to her transfer to the stage from an enviable position in the social world. The old playgoers of nearly half a century ago will readily recall the play and the cast: The Lady of Lyons, with Mrs. Mowatt as Pauline; the popular young English actor Crisp, as Claude Melnotte, and the respected Mrs. Vernon as Madame Deschapelles. The house was crowded long before the time for the curtain to rise; the pit by gentlemen who preferred it for its proximity to the stage; the boxes and tiers with New York's best and most appreciative people. There were probably few among the vast crowd who were not conscious of a nervous anxiety for the fate of the youthful débutante, who were not moved by a generous sympathy for the courageous woman who sat trembling beyond the footlights, fairly crushed by the memory of the motive that inspired her and the necessity for her success. She has related in her autobiography the struggle, the fight, the utter prostration of her mental and physical strength when the signal was given for the curtain to rise. The audience had no knowledge of the suffering she endured at this crisis of her professional life, but there was compensation for her in the greeting she received.

In the scene in which she appealed to Damas to save her from being sacrificed to Beaumant, where the old soldier admitted his poverty and recapitulated his possessions, her exhibition of despair was impressively effective; and when she repeated the words—

Then the last plank to which I clung is shivered.

And on the wreck I stand alone with Heaven,

the certification of sympathy was unanimous and tearful. Her triumph came at the close when the audience rose and cheered her.

Her theatrical career was extended to eight years. She took leave of the stage in a farewell benefit at Niblo's Garden on her return from abroad in 1854, and four days after she was married to William F. Ritchie, of Richmond, Va. She went abroad again in 1860. Mr. Ritchie followed her but returned without her. She supported herself in England by her literary work. She died July 8, 1870, and was buried with her first husband, Mr. Mowatt, in Kendal Green, near London. Her professional life has become an historical incident, not only from the circumstances of her remarkable success, because she retained her claim to popular

favor and respect down to the twilight hour when gentle hands

Closed up her eyes and drew the curtain close.

Her father was Samuel G. Ogden, for many years a well known and successful New York merchant. He acquired celebrity in the celebrated *Miranda* expedition, designed for the liberation of South America, but which resulted only in pecuniary loss. He was at one

time connected with John Jacob Astor in the fur trade, and was subsequently a United States Consul in France, where Mrs. Mowatt was born. He did not approve of his daughter's theatrical ambition, but he witnessed her first appearance.

All is changed since the old Park was New York's favorite resort for dramatic enjoyment, and really all the actors of that far off time, both on and off the stage.



SAMUEL G. OGDEN.

present as a competent actor?" and much more of like import.

The great tragedian's conundrum had no response, neither was the audience in the least awed. In those days it was not an easy matter to subdue a Bowery crowd. The play proceeded, but the débutante's reception from that time to the end was not encouraging.

It was the Doctor's first and last appearance; but he pursued the only wise course, which was to resume his profession, of which he became a well-known, successful and greatly respected member.

AND IT CAME TO PASS.

And it was so, that the Winter had come and there was joy in the land, for it was approaching the time when the World's Fair was to be held in the city that is called the "City of Wind."

And there was to be a silver statue of Justice set upon one of the highest pinnacles of the Fair buildings, for so it had been decreed by the rulers and the great men who were possessed of the Boodle thereof.

And the Sculptor went forth to seek for a beautiful woman whose form would serve as a model for the silver statue.

And he searched high, low, Jack and the game from the parlors of Lonelyville, N. J., the slums of Ansonia and other one-night stands with zoological names, but he found not her whom he sought.

For she was to be tall and straight and fair as the lily, willow as a flower, and yet sufficiently pulchritudinous to occupy a place in the front row of the chorus.

But when he had come nigh unto the town of Gotham and walked upon the way which is called Broad, he marvelled within himself, for all the women which he beheld were exceedingly fair and well favored.

And their eyes were like stars, and their brows dark as the night, and their lips and cheeks were like cherries on a Worcester plate. And they walked well, and turned out their toes.

And the Sculptor exulted within himself, and he said: "Yum, Yum, Yum. I have found even her whom I sought."

And he was so overcome by the great beauty of the women that he reeled like one drunk with wine into the Family Entrance, where he partook of the drink that is known as Manhattan.

For even so is the mixed drink called in the town of Gotham. And the sculptor drank deep thereof and said, "It is well!" and he had another.

And he waxed exceeding bold and went out and spake unto a fair woman who walked

on the Avenue that was Fifth from the river.

And he said, "Wherefore art thou walking alone away from thy sisters upon the way that is called Broad?"

And she spoke and said: "Because it is against the rules of the company to walk upon Broadway."

And his heart was moved with good nature and he spake unto the maid and told her that he was looking for a model of Beauty.

And the maid was coy and she blushed and said, "Of a verity you have found what you seek; but it is not for me to say, you will have to see Dorney."

And the Sculptor spake delicately and said he would have to have measurements.

And the Maiden blushed again and said: "Even so, Dorney is the Man whom you must seek."

And when it was noised abroad that the player maid, she that was known as Rehan, had been chosen for the model, there was exceeding wrath.

And all the other player women made merry among themselves, and said, "Ho! Ho! Ho! for she that has been chosen is lean and ill-favored, and it is I whom they should seek."

And they called their press-agents together, and gave them their measurements even to the smallest inch, and the sixteenth thereof. And the newspapers were filled with measurements, and the people of the land made merry and smote upon their knees with joy.

And Russell, she that is known as Lillian, and Tanner, that is called Cora, up spake and said they had been chosen before the player maid Rehan, but that they had refused to pay five thousand pieces of silver, which had been demanded as tribute.

And those that wrote with pens in the papers went unto the Sculptor and asked of him the truth. And he smote him sore upon his breast, and said: "I am a truthful man, and the son of a truthful man, and I say its a blanked no-such thing."

And the scribes went unto the man Dorney, but he only smiled, and said: "Go to!" And the men went out and bit their thumbs for all they were worth.

But the other player women continued to laugh and to make merry, and they each smiled significantly, and said, "Evenalso"—which translated, is "me too."

And they wrote unto the papers and sent their photographs.

But the Earnest Student of the Drama lifted up his voice, and cried aloud: "Woe is me! Where am I at?"

And he wept—for his heart was heavy.

KATE MASSESON.



THE CONCLAN DIPLOMACY COMPANY.

SADIE MARTINOT.
GEORGE RAYTON.

ROSE COGHLAN.
JOHN MARSH.

JOHN T. SULLIVAN.
FREDERICK DE BELLEVILLE.
GRANT STEWART.

BEATRICE MORELAND.
CHARLES COGHLAN.
ROBERT FISCHER.
MRS. VON TRAUTMAN.

A FEW MOMENTS WITH PEPPS.

But you ever think what a model journalist of the modern prying, impudent, and circumstantial type that ancient gossip, Samuel Pepys, would have made?

Added to a curiosity that Lord Jeffreys characterized as "the most indiscriminating, insatiable and miscellaneous that ever prompted the researches or supplied the pen of a daily chronicler," Pepys had insight and impulse for mere tattle that no man has recorded of himself or been credited with; and while he recorded much matter that is interesting and valuable because no one else thought to note it for posterity, he stands more uniquely prominent as an observer of curious and irregular personalities of both sexes than that irrepressible and irresponsible character who has so long illustrated the superior topical ability of woman under the name of Dame Rumor.

Universa, as was the range of Pepys' curiosity, however, he more frequently talks about the theatre than of any other subject. Fond of the playhouse from the first, he found enjoyment in it as long as his senses responded. Following one of the amusing moral spasms so many of which his diary discloses, he for a time forewent the theatre; but he could not long remain away from it. On his first attendance after a short keeping of his vow of abstinence from plays he pictures himself as sitting in a remote seat with his cloak about his face that he might not be recognized as a participant in the amusement, yet all unconscious of the humor of his peculiar situation. Under the spell again, he throws off his disguise and resumes his playgoing with a zest that is always evident.

During the ten years covered by Pepys' Diary—from 1660 to 1670—it seems that Shakespeare was less frequently represented than some other authors who are now found only upon dust-covered book-shelves. Pepys' own observations of the theatre were not artistically broad or prophetic. In fact, as a critic he was moved by a vagarious liking, and in his brief notes one can find little but a reflection of his own caprices in amusement.

Pepys was not notably fond of Shakespeare. It would appear that he would have thought much less of Hamlet, for instance, had not Betterton been the actor of its title-role. On one occasion he records: "To the Duke of York's playhouse, and saw Hamlet, which we have not seen this year before, or more; and mightily pleased with it, above all with Betterton; the best part, I believe, that man ever acted." This apparently is favorable to the play while in praise of the actor. But again he says: "And so to the Duke's house; and there saw Hamlet done, giving us fresh reason never to thinkenough of Betterton."

Of Macbeth Pepys makes several notes. On Nov. 5, 1664, he wrote: "To the Duke's house to see Macbeth, a pretty good play, but admirably acted." Here his praise of the play was subordinated to his praise of its acting. About two years later, on Dec. 28, 1666, he is more equable in praise: "To the Duke's house, and there saw Macbeth most excellently acted, and a most excellent play for variety." And again, on Jan. 7, 1667: "To the Duke's house and saw Macbeth, which, though I saw it lately, yet appears a most excellent play in all respects, but especially in diversion, though it be a deep tragedy, which is a strange perfection in a tragedy, it being most proper here, and suitable." And yet, when we realize the looseness of interpolation in plays at this time, and note the eccentricity of Pepys' admiration for extrinsicalities, it is possible that the "variety" and "diversion" that so pleased him in Macbeth might have been altogether foreign to the play as it is enjoyed to-day.

Of Shakespeare's comedies, of those of them that Pepys saw on the stage, this old chronicler says connoissements things. As (Aug. 15, 1667): "And so we went to the King's, and there saw The Merry Wives of Windsor, which did not please me at all in any part of it." And a little while before (Nov. 1, 1667): "To the King's playhouse, and there saw a silly play and an old one, The Taming of a Shrew." Pepys had long before (Sept. 29, 1662) expressed his opinion of another: "To the King's theatre, where we saw Midsummer Night's Dream, which I had never seen before nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life."

There was one play that seems to have captured Pepys' fancy. It was called Adventures of Five Hours, and was from the Spanish of Calderon. While he gives no particulars of it, he repeatedly expresses the pleasure it afforded him. On Jan. 5, 1663, he writes: "Dined at home, and there being the famous new play acted the first time today, which is called The Adventures of Five Hours, at the Duke's house. I did long to see it; and so we went; and though early, were forced to sit, almost out of sight, at the end of one of the lower boxes, so full was the house. And the play, in one word, is the best, for the variety and the most excellent continuance of the plot, to the very end, that I ever saw, or think ever shall." Three years later he compares this with Shakespeare: "To Deptford by water, reading Othello. Moore of Venice, which I ever heretofore esteemed a mighty good play, but having so lately read The Adventures of Five Hours, it seems a mean thing." After another interval of three years he says: "To the Duke of York's playhouse, and there saw the Five Hours' Adventures, which hath not been acted a good while before, but once, and is a most excellent play. I must confess." Again he shows his love for this play, and incidentally a remarkable admiration for his wife while seeking other feminine beauty, as well as his ever alert and almost childish curiosity. "In Suffolk Street lives Moll Davies; and we did see her coach come for her to her door, a mighty pretty fine coach. To White Hall; and there, by means of Mr. Cooling, did get into the play, the only one we have seen this winter. it was The Five Hours' Ad-

venture; but I sat so far I could not hear well, nor was there any pretty woman that I did see but my wife, who sat in my Lady Fox's pew with her." As to The Adventures of Five Hours, it appears to have long enjoyed popularity as well as Pepys' approval.

In sharp contrast to his contempt for the comedies of Shakespeare mentioned was Pepys' admiration for the cruder and coarser humor of Bartholomew Fayre, of which he said in 1664, apparently after long enjoyment of it: "To the King's playhouse, and there saw Bartholomew Fayre; which do still please me, and is, as it is acted, the best comedy in the world, I believe."

In other places Pepys' Diary not only reveals particulars of his own taste in the theatre, but also shows some things very interesting, as they suggest efforts in line with modern varieties of amusement and present devices of stagecraft. On Jan. 7, 1666, he says: "My wife and I to the King's playhouse, and there saw The Island Princess, the first time I ever saw it; and it is a pretty good play, many good things being in it, and a good scene of a town on fire." This play was by Beaumont and Fletcher. It would now be interesting to know just how the melodramatic effect of "a town on fire" was then produced.

A hint of something now quite the vogue in vaudeville, and supposed to be a product of latter day degeneracy, is given in this entry: "Dec. 26, 1666: To the Duke's house to a play. It was indifferently done, Gosnell not singing, but a new wench that sings naughtily."

Pepys liked novel and unusual things in a play. On Feb. 25, 1666, he went to see Shadwell's adaptation of Fountain's tragic-comedy, The Rewards of Virtue, under the title of The Royal Shepherdess. He found the play "silly, with nothing in the world pleasing in it but a good martial dance of pikemen."

The device to which a verbose author was enforced by the public in order to get his uninteresting matter, originally included in the play, before his audience, is given in Pepys' entry of Oct. 19, 1667. "On that day he went to witness Lord Obery's new play, The Black Prince, at its first acting. The house was thronged, the King and court being present. 'The whole house was mightily pleased with it all along,' says Pepys, 'till the reading of a letter, which was so long and so unnecessary that they frequently began to laugh, and to hiss twenty times, that had it not been for the King's being there, they had entirely hissed it off the stage.' Four days later Pepys went again to see this play, "which is now mightily bettered by long letter being printed, and so delivered to everybody at their going in, and some short reference made to it in the play."

There were no dime museums in Pepys' day, but there were exhibitions of freaks that attracted the curious then as freaks attract now. And perhaps Pepys' inappreciation of Shakespeare may be better understood in the light of these entries in his diary: "Dec. 21, 1668: Went into the Holborne, and there saw the woman that is to be seen with a beard. She is a little plain woman, a Dane; her name, Ursula Dyan; about forty years old; her voice like a little girl's; with a beard as much as any man I ever saw; black almost and grizzly. It was a strange sight to me, I confess, and what pleased me mightily." "Jan. 4, 1669: W. Hewer and I went and saw a great tall woman that is to be seen, who is but twenty-one years old, and I do stand easily under her arms."

J. A. WALDRON.

FURDON ROBINSON.

Furdon Robinson, whose portrait appears in this number of THE MIRROR, is the baritone soloist at Dr. Parkhurst's Church in Madison Square. He is possibly the most prominent and the most popular singer at the musicals given throughout the season in New York society. His manager also books several special engagements for him every year in other cities, and he appears as a soloist at concerts given at the Music Hall and other concert rooms. Mr. Robinson has been teaching singing and the correct method of using the singing and speaking voice during the past seven years. He has given to the public many successful comic and opera singers. Many persons well known in society are at present studying under his direction.

While Mr. Robinson devotes most of his time to training voices for singing, he is and has been for years an enthusiast in carrying out to practical results theories by which the throat can be used to give a strong, resonant, full-speaking tone; and that he is particularly successful in his purpose is attested by everybody's friend in the theatrical profession. Marshall P. Wilder—who, by the way, has to use his voice probably more than any one else in America. During the last four years, while in London and in continental cities, Mr. Robinson has studied the methods of the best foreign teachers. He has furthermore made a study of the anatomy of the throat and the philosophy of the human voice. He thinks that the purest quality of tone and what is designated as timbre are secured, not by elaborating at once upon a method, but by so instructing the pupil in the functions and the co-relations of the various parts of the vocal organs that a strength and elasticity of voice is produced that is agreeable without in any way wearying the throat. This means, of course, length of life to the voice.

AL. HAYMAN'S ENTERPRISES.

The back page of this number of THE MIRROR bears the attractive announcement of Al. Hayman for the season of 1863-94. This manager's enterprises are extensive and comprehensive. In the Columbia Theatre, Chicago, Mr. Hayman has one of the best houses in the West, and for this are booked such artists as Henry Irving and Ellen Terry, the Bostonians, Lillian Russell, E. H. Sothern, John Drew, Fanny

Davenport, and such attractions as Aristocracy and the companies of A. M. Palmer and Daniel Frohman. A like list of players and plays will please Mr. Hayman's patrons at the Baldwin Theatre, San Francisco, the best house in that city. In the Columbia Theatre, Brooklyn, Mr. Hayman will offer the Babes in the Wood, Francis Wilson's company, the Kendals, the Bostonians, Gillette's new spectacle, Charles Frohman's stock company and comedians, the companies of A. M. Palmer and Daniel Frohman, Aristocracy, John Drew, and like attractions, while the California Theatre, San Francisco, also under Mr. Hayman's direction, will have a list equally notable. In addition to these theatres, Mr. Hayman manages the Tabor Grand Opera House, Denver, the Salt Lake Theatre, Salt Lake, the Marquam Grand Opera House, Portland, Ore., and leading theatres in Los Angeles, Seattle and Tacoma. He also makes special arrangement of tours, and altogether is interested in amusements to an extent that one can hardly realize even by studying the index of his manifold interests. That Mr. Hayman is successful is quite evident; and that he deserves his success no one will deny.

MR. HAMMERSTEIN'S THEATRES.

With all the changes recently influential in New York theatres no man, perhaps, stands out more interestingly prominent than Oscar Hammerstein. He is the owner and manager of three houses. He may be said to control at this time the amusement destinies of Harlem, where he has the Columbus Theatre and the Harlem Opera House, and his new Manhattan Theatre on Thirty-fourth Street is one of the handsomest in this city, which means that it is one of the handsomest in the world. In beauty of decoration and brilliancy of lighting, as well as in novelty of arrangement, it is easily the most remarkable theatre known. At present the place of one of the most popular attractions of the season, it promises to become even better known as the only immediate home of grand opera in New York. Mr. Hammerstein's operatic season will be inaugurated on Jan. 23, and those who do not look forward to it with an interest born of an intention to patronize regard it with curiosity. There are few men who would make such a venture; but as a founder and manager of theatres Mr. Hammerstein has shown that nothing can disconcert him or make him afraid.

MR. BERG'S TITLE APPROPRIATED.

The advance agent of Down the Slope arrived in New York on Tuesday last. He at once hunted up Albert Ellery Berg, the author and proprietor of the play. To his utter astonishment he ascertained that Will C. Burton had no rights to perform the play, and that his negotiations to obtain such rights had never resulted in any settlement with Mr. Berg, although local managers had been led to believe that a settlement had been made in order to induce them not to cancel dates after an item appeared in THE MIRROR stating that Down the Slope was being pirated.

In conversation with a MIRROR representative, Mr. Berg said that from the bill of the play he had obtained lately, he was confident that the piece the Burton company were representing was not his play at all, and that they were only employing his title in order to make use of the sumptuous lithographs gotten out by the Donaldson Lithographing Company of Cincinnati.

"I intend to warn managers throughout the country that I have not disposed of any rights in the piece," said he. "The piece that Will C. Burton is playing has only light characters, and is said to be so bad that I cannot afford to allow my name to be used as author on the lithographs."

"The company is due at the Lyceum Theatre in Brooklyn the week of Jan. 2, and if they were allowed to play that engagement I will bring a suit for damages against all concerned."

MODEJSKA'S TOUR.

Madame Modjeska's season, which auspiciously opened in this city at the Garden Theatre, has been splendidly prosperous thus far, and promises to be the most successful she has ever enjoyed. Modjeska's production of Henry VIII. has been received everywhere as a most artistic effort, and her work in this noble play has endeared her anew to the large public that has always accepted her as an artist of the highest rank. Her career on the American stage has been noted for its adherence to the loftiest ideals. The nobility of the woman has illuminated the efforts of the actress, with the result that an influence that is at once uplifting and radiant has characterized her fortunate association with the drama in this country. That influence was never more potent than it is to-day.

A SUIT WON.

Agnes Huntington, who was recently married to Paul D. Cravath, has won her suit against the Collector of the Port of New York. On Oct. 7, 1861, she brought over on the City of Paris a wardrobe and properties to be used in Captain Therese. Collector Hendricks held that these articles were dutiable, while Miss Huntington insisted that they were tools of her trade as an actress and singer, and paid the duties under protest. After a progress through the courts, the United States Circuit Court of Appeals has decided the case against the Collector.

OPEN TIME AT ALBANY.

F. F. Proctor advertises open time at the Leland Opera House, the leading theatre of that city. The best attractions on the road play at this place, which has for many years been the most popular in the capital city.

GOSSIP OF THE TOWN.

ELIZA WARREN, whose picture in the character of Hamlet is presented here, though quite new to the stage, has lately been playing the part of Hamlet with considerable force and marked intelligence, if the country papers may be believed. The critical Washington Post, for example, said of her first appearance in the part that she did "wonderfully well," while of her Ophelia the Post said: "Miss Warren is a handsome and graceful young woman, who as Ophelia was charming." What Miss Warren knows of the actor's art she has learned from Mr. Alfred Ayres, whose pupil she has been since she first thought of becoming an actress. She made her first appearance about two years ago as Portia to Mr. Ayres' Shylock. The rapidity with which she has reached her present position is largely due to the excellence of her elocution, which the New York Sun says is "perfect." "No Portia," the Sun adds, "ever spoke with a nicer appreciation of her words."

MAXIMUS MARK THALL, of The Bottom of the Sea, accuses Manager Moore of the Macon, Mo., Opera House, of selling complimentary tickets (left with him for distribution to the members of the press). Mr. Thall states that he refused to sing up the curtain till he had received the money for all such tickets taken in by Mr. Moore.

LIZZIE MULVER, of The Waifs of New York company, met her brother by chance at a railroad depot in Pittsburgh after an absence of eighteen years.

NELSON ROBERTS, advance agent of The Grey Mare, who is ill with typhoid fever in Racine, Wis., is slightly better, and hopes of his recovery are entertained.

LEWIS WHITE, of the Maude Hillman company, contemplates starting next season in a new three-act comedy written for him, entitled Dreams.

GUS PASSOVER, of Roland Reed's company, was taken ill in Galveston, but he recovered sufficiently to leave with the company last week.

R. E. FRENCH, the recent manager of Cordray's Theatre at Seattle, has assumed the management of the new Olympic Theatre at Tacoma. Mr. G. K. Beede taking charge of Cordray's Seattle house.

TESSIE POOLE, recently a prominent member of George W. Leederer's stock company, has been appearing for several weeks as the leading lady of the Black Crook company at the Academy of Music. Thanks to her pretty face, pleasant voice, and graceful demeanor, she has made a hit.

EMMA HAUSH is one of the cleverest members of Edward Harrigan's stock company. Mr. Haush was highly funny as a German in the revival of the Squatter Sovereignty, and he is capital as the band master in The Mulligan Guard's Ball.

JOSEPHINE WOODRUFF writes to THE MIRROR to correct a statement made by the Fort Wayne correspondent of this paper in mentioning her as Madeline Merli's understudy and as having played Frou-Frou in Fort Wayne during Miss Merli's illness. Miss Woodruff says that she has not been with Miss Merli's company for five weeks, and that when she was with it she was the leading lady and not an understudy. "I left," continues Miss Woodruff, "because I never received any remuneration for my services. I have repeatedly requested her manager, Mr. Schwartz, not to use my name, and trust that if any notice comes to your office hereafter connecting me with the company that you will not publish it." Beatrice Constance (Mrs. Louis Glover) writes to THE MIRROR to say that she was the substitute for Miss Merli on the occasion referred to.

EFFIE ELLSLER is filling Christmas week at the Windsor Theatre, Chicago. Her season has been highly prosperous.

JENNIE VREANANS will soon appear in London.

THE wife of W. F. Dickson, manager of T. W. Keene, is dead. The funeral was held in St. Louis last week.

THE effort to palm off The Provincial Father as an original play has not succeeded. New York journalists, familiar with French dramatic literature, discovered and exposed the imposition immediately.

THE Empire Theatre will be ready to open on Jan. 23. At least, that is the date that is now named confidently for the event by owners and management. The indoor work is progressing rapidly, a large number of plasterers, decorators, and furnishers having been in possession of the interior for some time.

AT THE THEATRES.

Hermann's—If I Were You.

Comedy in three acts, by William Young. Produced Dec. 29.

Sir Timothy Carew	Herbert Arcier
Major Fyvie	Robert McWade
Lieut. Lumley Beauchamp	Junius B. Booth
Jack Charteris	John Mason
Thomas	Charles Adams
Mrs. Primrose	Annie M. Clarke
Doris Carew	Marion Manola
Philoperna	Hattie E. Schell
Susan	Mabel Torrey

If I Were You is described on the bill as a domestic comedy. Even Professor Alfred Hennequin, however, who has gone so far as to invent the term meditated-tragedy, would find it difficult to designate properly what the piece is. It seems, at any rate, to be contrived for the purpose of giving Marion Manola a chance to break into song. That Miss Manola can break into song sweetly and effectively is a fact established long before her appearance in *If I Were You*.

It is a pity that so excellent an actor as John Mason should be introduced, to all intents and purposes, to a New York audience through the medium of so frippery a play as *If I Were You*. Its action dawdles, its sentiment is maudlin, most of its scenes are devised clumsily, and after the first act the element of suspense is lacking. Mr. Young should throw away his first and third act, and revise his story so as to get it within what is now the second act. It would be then a fairly interesting curtain-raiser.

The story of the play in brief concerns lovers who become separated, and consequently alienated. They meet again, and after some more or less pleasant repartee, become reconciled.

As the leading man of the Boston Museum Stock company, for many seasons, Mr. Mason acted and originated a variety of characters. In parts that belong to the category of Littleton Cole and Eliot Gray, in which imperturbability and audacity are mingled, he was especially successful; and his acting is conspicuous invariably for force, precision, and significance of gesture and intonation.

Miss Manola, in addition to her excellence as a singer, is an actress of much sensibility and intelligence. This was made clear first by her recitation of the story in the second act of the comic opera, *Boccaccio*. It was emphasized on several occasions on Tuesday night.

Annie Clarke, who for years was a pillar of the Boston Museum, seems like a fish out of water anywhere else. But her acting has lost none of its simulated spontaneity and efficiency.

Junius B. Booth, also a former member of the Museum, is a member of the cast. He appeared as a simpleton in uniform and he made much laughter. Hattie E. Schell and Robert McWade were also satisfactory.

In fine then, in this case the players are better than the play. Their talents are worthy of some such a comedy as *Caste* or *David Garrick*—both of which, we believe, are in their repertoire; and although these pieces are time-worn brief revivals of them would not be out of place at this season of the year.

If I Were You is preceded by a one-act play called *The Army Surgeon*, written by Stanislaus Stange, an actor, and the author of *The Man About Town*. The scene is a sitting-room, the time Christmas eve, and the place "Within the Union Lines." Kate Armitage, a young widow (Adeline Stanhope) tries to conceal a Union army surgeon, who is her lover, from a grizzled Federal colonel (Lionel Bland), and succeeds simply because the colonel, strange to say, has been a young man himself once, and allows himself to be hoodwinked. The play is not remarkably original or strong, but it is, perhaps, as good as most curtain-raisers, and its dialogue is natural and terse.

Mr. Bland gave a capital impersonation of the Colonel. Miss Stanhope was essentially womanly as the widow, and Mr. Stange, as the army surgeon, did what little he had to do very well.

Union Square.—The Crust of Society.

Drama in four acts, by Alexandre Dumas, fils, adapted by Louise Imogen Guiney and William Seymour. Produced Dec. 28.

Oliver St. Aubyn	Joseph Haworth
Captain Randall Northcote	Edgar L. Davenport
Cavendish Comyns, M. P.	Joseph E. Whiting
The Earl of Colchester	Harry Saint-Maur
Mrs. Sootsie Chapel	Carrie Turner
Violet Diamond	Jane Stuart
Lady Downe	HeLEN Kinnaird
Mrs. Brusiloff Echo	Ella Proctor Otis

It is almost forty years since *Le Demi-Monde* was produced at the Gymnase Theatre in Paris, and in spite of the fact that the play was translated in New York over a decade ago it is just now that our managers have detected the possibility of success in staging it.

Le Demi-Monde is a drama of pulsant suspense and climactic effects. It is a companion play to *Camille* and although it cannot be said to be a "popular" as that play *Le Demi-Monde* is thought by many to be the best play that Dumas, the younger, has written.

There are those that will assert that *Le Demi-Monde*—or, as the present version is called, *The Crust of Society*—is not fit for decent people to see and hear, for the reason that it does not deal altogether with the noble and the benign; but there are others that understand it to be the prerogative of the dramatist to make his effects, if he please, by the clash of the good and bad in humanity.

To this latter class *The Crust of Society* will command itself as a drama strong in its scenes and in their relation to each other; as a masterpiece of construction; for its trenchant dialogue, and for the moral that lies in its final climax.

The smart set of London are supposed to supply material for the story as told in this adaptation. The friendship of two men and the effort of one to save the other from a bad woman furnish the motive. These friends are Captain Randall Northcote and Oliver St. Aubyn. The woman is Mrs. Eastlake Chapel. The Captain becomes infatuated with her, promises to marry her, and asks St. Aubyn to act as best man. The latter knows her past thoroughly, and seeks to warn his friend. In fact, he was once the

woman's lover, and has promised to be her friend. In attempting to be just to her and honorable to his friend St. Aubyn loses the friendship of the Captain and gives the woman opportunity to further deceive Northcote, whom she now loves. She thinks that if she can hide her past she will make him a good wife, and her skill in keeping at a distance those who can detect her plan and in allaying the suspicions and playing upon the affections of her lover furnish the features of the plot. The final triumph of Oliver, who at last exposes the woman to his friend, and his own marriage to a girl he has saved from evil surroundings, close the play.

It is acted excellently. Joseph Haworth, as St. Aubyn, the friend who attempts to checkmate Suzanne, or rather, in the present case, Mrs. Eastlake Chapel, makes as sympathetic as possible the character of a man that is not a gentleman.

Edgar L. Davenport, as the lover, is romantic and intelligent, but he should put a little more fire and force into the situation in which he is involved.

Carrie Turner, who appears as Mrs. Eastlake Chapel, has a bright conception of the part, and her appearance helps her in no small measure to make her performance seem realistic.

Eliza Proctor Otis makes a hit as Mrs. Echo, a coquette who has a husband, but doesn't let that bother her. Although her part is short Miss Otis demonstrated that she is a capital comedienne. The manners and mannerisms she affects are appropriate and amusing.

As Violet Emond, the ingenue, Jane Stuart makes another success; and Joseph Whitney, Harry St. Maur, and Helen Kinnaird are satisfactory in parts of less importance.

Grand.—Miss Blythe of Duluth.

Comedy-drama in three acts, by W. B. Gill. Produced Dec. 26.

Bessie Blythe	Annie Pixley
Ida Barkley	Lulu Klein
Lady Astley	Genevieve Weston
Miss Letitia	Anna Douglas
John Barkley	Percy Seabell
Albert Bryce	Harry B. Bell
Sir Talbot Astley	Fred J. Butler
Ruggles	Joseph Brennan

Miss Blythe of Duluth was presented before a large audience at the Grand on Monday night by Annie Pixley and her clever company of comedians.

The scenes are laid at a country villa and a suburban hotel in the vicinity of New York and the two leading characters are well-drawn Western types. Miss Blythe is a breezy girl just from a college in the Far West, and Albert Bryce a hustling young business man from Wisconsin.

The former comes on a visit to her sister, Mrs. Barkley, who is married to a man deeply involved in mining speculations. Bryce has come on to advise him of the failure of an important scheme owing to the fact that the view of ore has been lost through its running into some adjoining property owned by a man—now dead—and subject to the strange terms of a will bequeathing it to the most successful competitor in a college prize examination.

On his way from Duluth Bryce meets Miss Blythe on the train, an acquaintance is made, and he eventually meets her at her brother-in-law's house, falls in love with her, and declares the object of his errand. It turns out that she receives a telegram from a friend in the West announcing that she had won the prize, and consequently inherits the property. Armed with this information, she sets about straightening out the affairs of her sister's husband, which have become considerably entangled through his business connections with Sir Talbot Astley, who is presumed to represent an English syndicate. At the same time she finds plenty of trouble before her, as Mr. Barkley has fallen desperately in love with Lady Astley, and is thrusting all sorts of indignities and slights on his suffering and neglected wife.

The author has cleverly managed all these complications, and the play abounds in many interesting situations, and all are ably carried out by the supporting company. Miss Pixley made an instant hit by her engaging manners, and notwithstanding that she represented a girl fresh from college with high honors, she indulges in all sorts of witty Western slang and keeps the audience in constant merriment. In fact, the dialogue is bright and the action of the piece is quick and well sustained throughout.

The upshot of the story is that Barkley got out of his financial difficulties, the Astleys are discovered to be impostors, and the erring husband returns to his wife, and Miss Blythe of Duluth becomes the possessor of the valuable mine and accepts the hustling Bryce as her fiance.

Miss Pixley sings several songs with excellent effect, and was frequently encored on the clever rendition of one entitled: "The College Drill." The piece was well staged, the company efficient, and the scenery appropriate.

Star.—The Hunchback.

Sir Thomas Clifford	John Malone
Master Walter	Milnes Levick
Modus	Owen Plympton
Master Heartwell	H. A. Landron
Fathom	Owen Fawcett
Master Wilfred	George A. Carter
Gaylure	J. Ed Brown
Lord Timet	Arthur Lewis
Thomas	E. J. Mackay
Stephens	F. L. Webster
Simpson	George McCullough
Holdwell	Phillips Tammes
Heien	Mary Shaw
Juilia	Minna Gale-Haynes

Promise sometimes arouses expectation that goes unsatisfied after performance. The new appearance of Minna Gale-Haynes was preceded by many and pretentious particulars of announcement as to her surroundings that excited more than usual confidence in the event. At the Star Theatre on Monday night there was much applause and flowers galore; but the presentation of *The Hunchback* in no way warranted these tokens.

This comedy is obsolete in its ceremonial and romantic atmosphere, but it has characters that may be made to appear natural to

day despite their original time and dress; and that its persons possess common and ever-evident attributes is established by the life of the play and its frequent use as a historical test. From the original appearance of Charles Kemble as Sir Thomas Clifford and Fanny Kemble as Julia, these roles as well as others in *The Hunchback* have elicited distinguished players to their best effort; and the present public is so familiar with at least tolerable illustrations in this comedy that should not be attempted without assurance of something that will at least satisfy on conventional lines.

Mrs. Hoyes has been trained to certain theatrical potencies in a theatrical school most of whose exponents have departed. The result of this training in other roles was seen in her Julia with hardly an inkling of anything consistent with her new character. Physically she is a handsome woman, and on Monday night her beauty was handsomely set off by dress. At first she was conventionally ingenuous, for the early scenes of the play call for nothing but a girlish deportment in native surroundings of simplicity. But as the story advanced, and character was meant to develop under its requirements, the actress fell short of the requisition. Her face showed the petulant expressions of a pampered child instead of the strong feeling of awakening womanhood, and in her reading and gestures the artificialities of an old-time tragic simulation gave the personation almost the ludicrous appearance of intentional travesty. The scene with Clifford where he is in the guise of a secretary was painfully unreal, and, in fact, every climax of the character was unnaturally over-worked and artificially depicted, the saving grace always being the solicitude that beauty in distress and a respect for earnestness, though misdirected, command.

Mr. Malone was a handsome Clifford, though not a particularly effective one. Mr. Levick's Master Walter was conventionally picturesque in make-up. It lost something in dignity in the lighter scenes, and was quite too theatric in the intenser ones, but had periods of admirable repose. Mr. Plympton had almost too much solidity for a Modus, and was too self-conscious in the affair with Helen, but glossed it all with conscientious effort. Miss Shaw is not at her happiest in such comedy as Helen's part offers. She is always, however, a painstaking actress. She was gorgeously arrayed in the scene with Modus, and seemed bent on captiviting him by costume, if not by womanly arts; and for that matter, the dresses of both actresses were studies of elaborateness and richness throughout, though, possibly, anachronistic at times. Mr. Fawcett was expectedly comic as Fathom, though the best part of this character is generally cut out of the acting. There was nothing of special note in the other personations.

The scenery was from the stock of the Star, and in at least one instance was quite foreign to the place of the play. The audience, aside from its suggested friendliness, was large. If its endorsement signifies anything, no critical review of the affair should disconcert those most interested.

Fourteenth Street.—Superba.

A new version of the Hanlon's pantomime spectacle, *Superba*, was seen at the Fourteenth Street on Monday. The scenic and mechanical effects are entirely new, replacing those which were destroyed in the fire at Euclid Avenue Opera House, Cleveland.

The piece is in three acts, including thirteen scenes from the brushes of some of the best scenic artists, and abounding in sliding panels, from which at very opportune time there is put forth a serpent, a flower, a hand, a pretty face or some article of furniture. Messrs. Albert, Grover and Burridge are the largest contributors, their *Flower Lane* and *The Sea of Roses* being the most gorgeous settings that have been seen in New York for some time. There is also a very handsome setting by George Heineman.

Of the characters introduced, the clown as usual produced the greater amount of laughter, his antics being decidedly funny. He was ably assisted by Bertie and Brigitta, the Shrode Brothers, filling the parts. Louise Dempsey, who assumed the title role, had very little to do. Ada Melrose as Mora scored the hit of the evening, her singing and dancing being loudly encored. Maud Midgley was a very handsome Leander. The acrobatic act by the Shrode Brothers merited the applause accorded them.

All in all, the large audience attracted to this theatre spent a thoroughly enjoyable Christmas evening.

Eden Music.—Variety.

The Eden Music stands unique among amusement places. Besides the instruction offered by lifelike representatives of well-known personages, which include the monarchs of Europe, statesmen influential in foreign politics, the great musicians of the world, Offenbach, Sullivan, Gounod, Wagner, Beethoven, Mozart and others, actors known on both sides of the Atlantic, including Joseph Jefferson, Mrs. Langtry, M. Coquelin, Ernest Poiret, Henry Irving, Sarah Bernhardt and Ellen Terry, there is also provided an entertaining programme every afternoon and evening. This week the bill includes Hungarian airs by Danko Gabor's Royal Gypsy Band, violin solos by the Princess Dolgorouky, and vocal solos by the Brown Patti, Mme. Selika, who has a high but not very clear soprano voice. Ando and Omne, Japanese jugglers and necromancers, are exceedingly clever, and come in for a great deal of applause.

Koster and Bial's.—Variety.

A large audience assembled at Koster and Bial's on Christmas night, and the usual attractive vaudeville bill was strengthened by the addition of two new features, the Isterian Trio, Muhlemann from Berlin, and Les Edouards in a grotesque-dance called *La Marseillaise*. Marie Vanoni's engagement

will terminate this week and *The Renegades* and *Bluebeard* will also be withdrawn to make way for new attractions. In fact, on Monday next an almost complete change of programme will be made. Mlle. Viollet, chanteuse excentrique from the Folies Bergères, and Marinelli, a wonderful acrobat, will make their first appearance in America, and two new operettas, arranged by Fred Solomon, will be given.

Garden.—La Cigale.

The Lillian Russell Opera company returned to the Garden Theatre on Monday. The cast is changed in several important particulars. Instead of Streitman, Horace Coffin sings the role of the Chevalier. W. T. Carton appears as Vincenç, Antoinette Clément's role, Charlotte, is sung delightfully by Laura Clement. Ada Dow, a comely graduate from force comedy, is the Duchess.

Mr. Coffin is a great improvement on Streitman. Coffin is seen and heard to much better advantage than in *The Robbers of the Rhine*. In fact in *La Cigale* he makes an emphatic success.

Lillian Russell's beauty delights as usual both the eye and the ear.

Tony Pastor's.—Variety.

Tony Pastor recognizes the gala-occasion by offering at his theatre this week a bill of exceptional strength. Vesta Victoria is singing new songs and dancing new dances; Bonnie Thornton, the topical singer, has returned in a happy mood; J. W. Kelly is as amusing as ever. William Henry Rice, the burlesque comedian, returns after an absence of five years; Lillie Western pleases with her musical act; Monroe and Mack, the black-faced comedians, are on hand again; Pepe and Elise perform a funny sketch called *Passing a Toll-Gate*; Master Eddie Abbott, called the youngest magician in the world, has been engaged as a special feature and he is very skillful; the Emery Sisters, dieticians, the acrobatic Whittings, Mlle. Morello, and her wonderful performing dogs make up a programme that for variety and ability is

with the audience. There are a number of new musical features and excellent singing and dancing. Next week, Lewis Morrison is Faust.

BEDFORD AVENUE.—The Operator.

S. D. Ferguson's sensational drama, *The Operator*, attracted a big house on Monday night, and succeeded in winning the most lavish approbation. The piece is crammed full of dramatic and mechanical surprises, and its presentation is marked by both liberality and novelty. The trestle scene is a startling piece of invention. The cast is excellent. The Newell Brothers—who are as like as two peas—gave probability to the incidents of mistaken identity, by deceiving the audience as well as the *dramatis personae*. They are supported ably by Jessie Wyatt, W. J. Wheeler, Ella Gardner and others.

Academy.—The Country Circus.

The Country Circus, with its large company and animal properties in abundance was given at the Academy Monday afternoon, under the management of Colonel Sinn and Walter E. Sinn, before a large audience. The piece is a capital holiday attraction and the processions, tableaux and circus specialties pleased the audience greatly.

Ampitheater.—Amy Robart.

Mary Wainwright opened a two weeks' engagement at the Ampitheater at the Christmas matinee, at which she appeared as Amy Robart before a good-sized house. Next week Miss Wainwright will appear in *The School for Scandal* and *As You Like It*.

Columbia.—The Lost Paradise.

Charles Frohman's stock company began their second week in this city at Monday's special matinee, presenting *The Lost Paradise* with nearly all of the original cast. Jerome K. Jerome's play, *The Councillor's Wife*, will be seen for the first time in Brooklyn on Thursday night. Jane, with Johnstone Bennett in the title-part, New Year's week.

Lee Avenue.—Theresa.

Mrs. Potter and Mr. Bellew are playing in Theresa this week at the Lee Avenue. The performance was witnessed by a large house on Monday night, and the work of the chief actors won hearty applause.

Park.—The American Minister.

William H. Crane began a two weeks' engagement at the Park yesterday, presenting Paul M. Potter's play, *The American Minister*. Mr. Crane played admirably, and his excellent company rendered splendid support. The scenery, costumes and effects were specially fine. The Senator will be seen next week.

A GREAT COMPANY.

We present a page of what, as a matter of fact, are speaking likenesses of the members of the Coghlan Diplomacy company. This company is without doubt one of the very best now appearing on any stage. It would be difficult to name any other organization in America that compares with it in either individual or collective strength. Furthermore, it would be difficult to name a play that is comparable with Sandon's Diplomacy. It is a perfect specimen of the art and the science of playwriting, although the machinery that makes the action is never exposed. The actors in the Coghlan company seem made for the parts they play, and their acting throughout is engrossing to the casual as well as to the inveterate theatre-goer. The strength of purpose that has brought about this splendid performance of a splendid play at this epoch in the history of the American stage is a distinct credit to Miss Coghlan and to John T. Sullivan, the manager of the company. New York would be proud of such a company located permanently at one of its theatres, and we understand that the possibility of that desideratum becoming an actuality has entered the minds of both Miss Coghlan and Mr. Sullivan.

MACGEACHY WITHDRAWS.

Charles MacGeachy withdraws from the management of the Seabrooke Isle of Champagne company on Saturday. Mr. MacGeachy was primarily engaged last summer to perfect the running gear of the organization and "boom" it into prominence. That end having been realized, and another advantageous opportunity awaiting him, he sought an annulment of the Seabrooke contract, as it had but a few more weeks to run. An amicable cancellation was accordingly effected. George W. Lederer, who was actively identified with the original organization and conduct of the Isle of Champagne enterprise, now returns to the post vacated by Mr. MacGeachy. It is stated that Mr. MacGeachy's next "booming" will be in behalf of an attraction of greater importance than the one he has relinquished. The particulars of the new venture are withheld for the present.

A MAN NAMED JONES.

A man named Jones—whether it be Sam Jones or not clear—is pestering professionals with a spectacular evangelism of the Jones pattern. He writes appeals for them to quit the theatre and repent and be saved, and with warnings of eternal punishment if they refuse, he sends cards bearing a blank renunciation of the theatre to be filled out by those into whose hands they may come. One of these appeals, accompanied by a card of renunciation, was recently sent by Jones to Al Bourlier, of the Masonic Theatre, Louisville, with an inquiry as to the number of cards Mr. Bourlier wanted. Mr. Bourlier replied that he would "stand pat" and draw no cards; and Jones had not at last accounts called Mr. Bourlier's hand. Religion seems to suffer at the hands of such men as Jones.

THE ACTORS' FUND.

The members of the Actors' Fund held a special meeting last Tuesday in the Madison Square Theatre, to hear the report of a committee consisting of Louis Aldrich, Edwin F. Knowles, Al Hayman, and Daniel Frohman appointed to suggest alterations in the by-laws of the organization.

The constitution was changed by an act of the last Legislature, but there were inconsistencies between the by-laws and the constitution as amended that this committee was appointed to reconcile.

The changes recommended by the committee are important. They provide that the officers of the Fund shall be elected by the trustees, and not by the members at a general election. The twenty-one trustees are to be divided into three classes, seven being elected by the members each year to serve for three years, thus making it impossible for any clique to unexpectedly change the complexion of the board of officers. At the next annual meeting the present officers will resign in order to comply with the new requirements.

In this connection several of the daily papers have mistakenly stated that the Fund gives charitable aid only to its members. It gives aid to all deserving members of the profession.

In order that the exact changes proposed in the constitution of the Fund may be understood, the sections amended are printed herewith in a manner to explain them. Where sentences are enclosed in brackets [] it may be understood that they have been stricken out; and the sentences printed in italics may be understood as new.

SECTION 4. The said corporation shall have the power and is hereby authorized and empowered to invest and reinvest the money and property it may receive from any source in and/or such security or securities, and in such manner and on such terms and conditions as may be provided in the by-laws, rules and regulations of said corporation; and it shall have the power and is hereby authorized and empowered to use, apply and devote the moneys, funds, property and securities, and the interest, income and gains therefrom, to advance, promote, foster and benefit the condition and welfare [physical as well as intellectual] of the members of said corporation [and of other persons belonging to the critical profession] and the distinctive sick belonging to the theatrical profession in the United States of America, in such way and manner, and at such time or times as may be provided in the by-laws and regulations of said corporation.

Second Amendment.

SECTION 5. The said corporation may from time to time enact by-laws, rules and regulations not inconsistent with this act, as shall be proper in the premises, and may amend, alter, suspend and repeal the same; and it shall provide for the election of officers [their respective terms of office] and their functions; for the admission of members and for enforcing the payment of dues and assessment of the members; for the government, trial, suspension and expulsion of its officers and members; for the times and places of meetings; for the number necessary to constitute a quorum of the trustees and of the members for the transaction of business; and in general for the control, government and management of the affairs of the corporation.

Third Amendment.

SECTION 6. The officers of said corporation shall be a president, two vice presidents, secretary, treasurer, and a board of trustees, consisting of not less than nine nor more than seventeen [twenty-one] members, and such other officers as shall be provided for in the by-laws. All the officers and trustees shall hold office for the term of one year, or until their successors are duly elected and qualified. The term of trustees elected after the enactment of this law shall be divided into three classes of seven trustees each, the term of office of the trustees in the first class shall be three years, that of the trustees of the second class two years, and that of the trustees of the third class shall be one year; and at all elections after the said first election the trustees shall be elected for the term of three years.

Fifth Amendment.

SECTION 10. The term "theatrical profession" used in this act shall be held to include all persons pursuing the profession of acting, singing, music, dancing, and the management of theatres and other places of public amusement, as well as any persons interested and concerned or who earn a living from and in connection with any place of public amusement; and earning their livelihood solely by acting, singing, dancing, managing, or performing in theatres, opera houses, music halls, or circuses, as well as any and all persons wholly dependent upon the business of amusement for their livelihood.

SECTION 11. This act shall [take] go into effect immediately, June 1st, 1892.

There was a small attendance at Tuesday's meeting—just enough members to make a quorum. The proceedings were marked by little discussion.

BARONESS BLANC'S OPENING.

Baroness Blanc and her company arrived in the city from Cincinnati Monday morning. The cities of Cincinnati, like those of Buffalo and Pittsburg, printed eulogistic articles on the star and the play, *Deception*. The company will rehearse daily in the Fifth Avenue Theatre until the beginning of the engagement next Monday. The Baroness has had six new and beautiful gowns made for the metropolitan season. The scenery will be entirely new, and every set, it is said, will be adorned with the rarest and most expensive bric-a-brac, belonging to the star. Messrs. Hamilton and Keogh make no boast concerning their star's ability. They are content to await the judgment of the public.

PARTNERS QUARREL.

The Midnight Special company has closed unexpectedly. The managers, Messrs. Reist and Ballant, are at loggerheads. Mr. Reist sends this version of the trouble to THE MIRROR: "The *cavus bellum* was the canceling of Christmas week at Toronto by my partner, W. L. Ballant, who in a fit of ill-feeling because his wife, Marie Guérard, could not adequately and satisfactorily to press, public and myself play the leading soubrette role. On Wednesday of last week it was agreed upon by Mr. Ballant and myself that a change should be made at Toronto on Christmas Day. His wife rebelled. He canceled

Toronto without my knowledge, and did not inform me until late Sunday night. I could do nothing. Mr. Ballant has taken upon himself to rule or ruin. He has ruined what would doubtless have been a big winner."

SEABROOKE'S SUCCESS.

Comedian Thomas Q. Seabrooke is now in the fourth week of a remarkably successful engagement at the Manhattan Opera House in that effervescent comic opera, *The Isle of Champagne*, and everything denotes that he might remain there indefinitely to large patronage. He is a most amusing comedian, and he has a most amusing vehicle. *The Isle of Champagne* has features of picturesqueness and grace as well as the elements of fun, its ballets being elaborate and artistic. Mr. Seabrooke has never before been seen in anything that fits his quaint humor as does this combination of comedy and melody, and he has interpolated much from his own individuality that no authors could make opportunity for. He is one of those natural stage humorists who continually surprise outside of beaten paths. George W. Lederer has taken the business direction of Mr. Seabrooke's fortunes, and his success will of course continue.

A SUMPTUOUS CELEBRATION.

SYRACUSE. Dec. 25.—*Cleopatra, Christmas, Egypt, Rome and Silesia* were all represented at the reception given to her company by Fanny Davenport in her parlors at the Bates House here on Christmas Day. A beautiful tree had been prepared, and *Cleopatra* and Mark Antony shared the pleasure of presenting to each member of the company a pretty souvenir of the day. Presents to the value of more than \$1,500 were given. A sumptuous banquet was served, and the company all expressed themselves as having passed one of the most enjoyable days of their lives.

ARCHIE MACLEAN.

A WORLD'S FAIR SPECTACLE.

M. B. LEAVITT announces his great World's Fair spectacle, Columbus, by George Dance and Edward Solomon, for production at the Windsor Theatre, Chicago, during the Exposition. It will be given in principal cities after the Fair. Mr. Leavitt's Spider and Fly is still prosperous in the hands of two companies. Mr. Leavitt's various and multifarious ventures are gold mines. He personally attends the details of them all, and he has reduced mammoth management to a system.

THE CLEMENT TOUR CLOSED.

The manager of Clay Clement writes to THE MIRROR as follows: "In view of the hard times in the South and the fact that our tour for the coming month is in that section of the country, we have closed our company and will resume our tour in the Spring upon the Pacific slope. The company have all been sent to New York City, according to agreement."

MATTERS OF FACE.

Good open time in January, February, March, April and May can be secured in Atlantic, Iowa. Address L. L. Tilden, manager.**

Annie Pixley is prospering this season in her two comedies, *The Deacon's Daughter*, and *Miss Blythe of Duluth*.

Stuart Allen, who was Nat C. Goodwin's stage manager during the seasons of 1890-91, is with Carl Haswin's Silver King company.

Max Knauer is winning praise as musical director of the Pauline Hall Opera company.

By her work as leading lady with the Warde-James company this season, Edythe Chapman has gained new honors.

Fanny Marsh is located at 145 Scott Avenue, Cleveland, O.

George Heinman and Howard Tuttle are associated as scenic artists. The former is at 220 Fourth Avenue, New York, and the latter at Davidson Theatre, Milwaukee, Wis.

Charles S. McKee, whose special line is characters or old men, is the Adolphus Murray Hill of A Social Session.

Lisetta Ellani, prima donna soubrette, plays the character of Daisy in A Social Session. W. S. Gill, the comedian, has the part of Silas Meadows in this play.

Charles Fish, manager of the Mahoning Street Opera House, Punxsutawney, Pa., makes announcement of open time in another column.

Mrs. Louisa Eldridge, familiar as "Aunt Louisa," may be engaged for special productions, for comedy, old women and character business. She may be addressed at 142 East Thirteenth Street.

Frank R. Kitchen, manager of the P. O. S. of A. Opera-House, Berwick, Pa., offers open time, as may be seen in advertisement.

A. Adair, manager of Adair's Opera House, Johnstown, Pa., is now booking for the season of 1893-4.

F. Knowlson invites correspondence relative to the opening of the Academy of Music, Lindsay, Ont., on or about Jan. 2.

John M. Cooke, who was last year business manager for Evans and Hoey, is this season occupying that position with Lizzie Evans.

Neva C. Harrison is ready to engage prominently as ingénue or for leads.

Mary Breyer is in her second season as Mrs. Firman in Dr. Bill, in which she has made a decided hit.

Ovide Musin, the violinist, now on his sixth American tour, after a season in Australia, is managed by R. E. Johnston, who may be addressed at the Belvedere House, New York.

Freddie Duke will star in *For a Million*, for which Manager Joe Freeman is booking

time. The equipment of the tour will be first-class in every respect.

L. Espinosa, late of the Casino, who produced Henry VIII, in London for Henry Irving, has been engaged for the latter's tour here, and his services have also been secured for the pantomime and choreographical part of Steele Mackaye's Columbus at the Spectatorium in Chicago.

L. A. Siddall will go in advance of *For a Million*.

"Comedy," who may be addressed in care of this office, offers any one securing him an engagement for light comedy or juvenile role with a first-class company for the rest of the season a bonus of fifty dollars. He is exceptionally capable in heavy swells and tops.

Harry Randolph may be addressed in care of THE MIRROR.

Robert Griffin Morris' play of *The Pulse of New York* has been rechristened *The Police Inspector*, and is now in the repertoire of James R. McCann and Lizzie Kendall, who own and control all the plays they produce, and advertise for new plays to be bought outright or used on royalty.

Thomas Jobson, manager of the Jobson Opera House, Macon, Mo., advertises open time after Feb. 5.

Hyacinthe Ringrose, lawyer, makes a specialty of theatrical and divorce cases. See his announcement.

REFLECTIONS.

THE MARINE QUARTETTE closed with Larry the Lamp company Dec. 21 at Lancaster, Pa. They will play the rest of the season.

FRANK CARLOS GRIFFITH writes: "I have had an illustration of THE MIRROR's value as a medium, since terminating my engagement with Margaret Mother, in the number of offers I have received, due to the fact of its mention of the fact that I am at liberty."

MANAGER CHARLES THOMAS has received notice that *The Lost Paradise* is successful at the Adelphi Theatre, London.

GARDNER GATES and Laura Lorraine were married in Cincinnati last Tuesday by the Rev. Frank Woods Baker, rector of St. Paul's Episcopal Church of that city.

THE Five A's will give a musical entertainment at the Star Theatre, and it promises to be one of the most successful of the events that this popular organization has managed. Grace Golden, Bonnie Thornton, Queenie Vassar, Clara Lipman, Helen Larson, Tessie Langton, the Auber Sisters, Julie Levy, J. W. Kelly, M. Martin, Signor Michele, J. Lloyd Wilson, Arthur Peele, William Broderick, Tom Brown, the brothers Penz and Jerome Sykes will appear.

JOHN H. RUSSELL is making a brief trip abroad.

The Christmas Dramatic Times is a publication of forty-two pages and is sold for the remarkably cheap price of ten cents a copy. It contains a large number of attractive pictures, an abundant amount of sensible reading matter, and the advertising pages bear evidence of abundance prosperity. Editor Bettelman deserves praise for his first essay in the field of holiday products.

The Helen Barry company jumped from Washington to Montreal, opening there at a matinee on Christmas Day. To accomplish this arrangements have been made with Dr. Seward Webb, President of the Adirondack Railroad, to run a special from New York to Montreal.

LAURA ALBERTA, who got up out of a sick bed to open the part of Isa in *The Clemenceau Case*, at New Haven, was seriously ill all the week in Philadelphia, but played until Friday when she was compelled to succumb. She is now in the Poly-clinic Hospital in that city.

At the Press Club benefit in Chicago on Thursday afternoon James O'Neill and his company still played the first act of Fontenelle.

GUS WILLIAMS always issues a New Year's card to his friends, bearing an original design. This year it is "the old tragedian," labeled *ago*, making hisse, while in *ago* is entering in the person of "the young comique."

J. P. COOKSON telegraphed from Minneapolis on Tuesday: "Edwin Hilton Royle's Friends opened to the largest Christmas matinee in the history of the Grand Opera House. The play made a great success. Theatres was also opened at night."

A CAUCASIAN tells of the production at the Grand Theatre, Paris, of a comedy in four acts, entitled *Lysistrata*. It is by Maurice Donnay, a young poet heretofore known only as a prominent frequenter of "The Black Cat," a wine-shop enjoying the patronage of artistic youth. Donnay has attempted to revive the Greek comedy of Aristophanes by modernizing the situation. The subject is still a strike of married women, the action still takes place in Athens, and the costumes are still Greek. But the sentiments are expressed in Parisian *à la mode*. says the despatch. The motive of *Aristophanes'</i*

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$10; half-page, \$20; one page, \$40. Two-line "display" professional cards, \$1 for three months; \$2 for six months; \$6 for one year. Manager's Directory card, \$1 for one year. Advertising rates marked *; so cents per line. Advertising received until 10 P. M. Monday. Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$2 for a year, postage prepaid.

The Dramatic Mirror is sold in London at Law's Exchange, 57 Savile Row, and at American Newspaper Agency, 13 King William Street. In Paris, at the Grand Hotel Kämpfing and at Bruxelles, 17 Avenue de l'Opéra. Advertisements and subscriptions received at the Paris office of The Mirror, 49 Rue de Sèvres. The Trade supplied by all News Companies. Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Catalogue at the New York Post-Office as Second-Class Matter.

NEW YORK. - DECEMBER 31, 1898

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—The PRODIGAL FATHER, 8 P. M. CASINO—The FENCING MASTER, 8.15 P. M. RIDES MU-EE—WAX FIGURES. GRAND OPERA HOUSE—MISS ELVIAH OF DULUTH, 8.15 P. M. HARRINGTON'S—MILLIGAN GUARD'S BALL, 8 P. M. M. R. J. COOK'S—SHADOWS OF A GREAT CITY, 8.15 P. M. HIRSCHMANN'S—MARLBORO-MASON COMPANY, 8 P. M. IMPERIAL MUSIC HALL—VAUDEVILLE, 2 P. M. AND 8 P. M. MOOTER AND SEAL'S—TARZEE AND OBERETTE. LYCEUM—AMERICA ABROAD, 8.15 P. M. SHEDDEN'S—MANHOOD, 8 P. M. ZIMMER'S—ANARCHOCRACY, 8.15 P. M. PROCTOR'S—THE COUNTY FAIR, 8.15 P. M. TAB—THE HUNCHBACK, 8.15 P. M. TONY PASTORE'S—VANITY, 8 P. M. CHICAGO SQUARE—CROWN OF SOCIETY, 8.15 P. M. BROOKLYN—MURKIN—Mark Webber. HENFORD AVENUE—THE FIVE-O-THIRTY. COLUMBIA—Charles Frohman's STOCK COMPANY. GRAND OPERA HOUSE—A PARROT MATCH. LINE AVENUE ACADEMY—THESEUS. PARK—An AMERICAN MIS-SEE.

The Mirror Office is open and receives contributions every day until 10.30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above ours—and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Editorial Journal*.

THE YEAR'S PROGRESS.

A NEW YEAR'S MIRROR is a new departure, but we are confident that our readers will welcome it, and that it will be another a yearly fixture, only second in importance to our Christmas number. This issue, besides containing all the regular weekly departments, comprises several extra pages of special literary and pictorial features. The MIRROR begins the fourteenth year of its career under the most gratifying circumstances. It has just finished the most prosperous and successful twelvemonth in its whole existence. It has to-day a much wider circulation and double the advertising patronage that it enjoyed at the beginning of 1892. For many years THE MIRROR has been a very profitable journalistic enterprise, whose growth continued steadily; but the record of the past year is unparalleled in its entire history. This year THE MIRROR will continue to the fore, giving its readers new cause to be pleased with various novel and attractive features, and continuing to deserve the esteem as well as the support of managers and the profession.

AN ESTABLISHED CUSTOM.

THERE was really no ground for controversy in the difference between Messrs. HAMMERSTEIN and SEABROOKE, which a managerial arbitration committee was called upon to settle last week. The point at issue was whether Mr. HAMMERSTEIN, as manager of the Manhattan Opera House, was required, under his contract, to pay the house share for extra advertising contracted for without his knowl-

edge by Mr. SEABROOKE's manager. The contract stipulated that the theatre should pay its share for extra advertising; but it did not stipulate that Mr. HAMMERSTEIN should pay for any extra advertising entered into without consultation. The principle that a man is not responsible for obligations incurred without his knowledge or authority is broad, and its operations are not confined to theatrical transactions. The arbitrators naturally decided for Mr. HAMMERSTEIN, according to legal practice and commercial custom. The decision is not of special interest to managers since it conformed to established rules. As we said before, there was really nothing to arbitrate.

A RADICAL CHANGE.

HERE was barely a quorum—thirty members—at the special meeting of the Actors' Fund last Tuesday, called to hear the report of the committee on amending the Association's charter or Act of Incorporation. The committee's recommendations that the recent amendment providing for the election of only one-third of the whole number of trustees annually be allowed to stand, and that the officers be elected annually by the trustees from their own ranks, were promptly and unanimously adopted. The Legislature will be asked to amend the Act of Incorporation so as to conform to the wishes of the Association. The plan of giving the choice of president and other officers to the trustees might have excited some opposition had the attendance at the special meeting last week been large. It is perhaps just as well as it is, however, for the Association must now use extra care in electing only such men to trusteeship as it is willing to have placed in any of the offices. And the trustees, having this new responsibility attached to their office will be alive to the necessity of conserving the interests of the Fund in respect to the character of its administrators. The principal gain by these recent amendments is the removal of a grave danger to which the Fund was formerly exposed. It will be impossible for a designing or mischievous clique to secure possession of the Fund's government and treasury. They are safe from any sudden or secret assault now that the annual election of officers is a thing of the past, and but one-third of the whole number of trustees can be changed annually.

CYRIL TYLER.

A graphic and winsome portrait of Cyril Tyler, the boy soprano, is on the title-page of the New Year's MIRROR. Could there be a more attractive beginning to the paper? From the expression of the boy's face one would almost fancy he had been within the pages and read the many articles. With Blanche Walsh as the frontispiece of the Christmas MIRROR and with Master Tyler as a frontispiece to our New Year number, we are sure the public are certainly fortunate.

Cyril Tyler is about twelve years old. He was born in Naples. For two years he has been the soprano soloist of Grace Church, Detroit, Mich. It was there, while singing Rossini's "Inflammatus," that he attracted the attention and admiration of Edgar Strakosch. Mr. Strakosch arranged with the boy's guardians to let him appear in concert under Mr. Strakosch's management. Master Tyler's first appearance on the stage under Mr. Strakosch's management was at Palmer's Theatre last Fall. Since then he has appeared in various large cities, and has been received enthusiastically. Boston, especially, has indicated its approval of his singing.

His voice has the quality of a woman's. It is clear, pure, steady, and of good volume. It is essentially sympathetic, and it is not "throaty"—a peculiarity too common with singers in America. His upper notes are marvelously pure and, although not strong, audible clearly and never forced.

It is to be hoped that the day when Master Tyler's voice will change is not soon; for with its arrival will depart a voice that has given joy to all that have heard it.

HAMPTON.—Mary Hampton, the leading lady of the Boston Museum, received a telegram from London last week from Isaac Henderson, author of Agatha, telling her that Charles Wyndham wanted her to play the leading role when the piece is produced again shortly in London. Miss Hampton played the part when Agatha was added a few months ago at the Museum. The engagement offered her in London would be a splendid opportunity for her to make an international reputation. She is to appear in so many forthcoming productions at the Museum this season, however, that R. M. Field cannot release her.

PERSONAL.



WALSH.—There were one or two errors in the article about Blanche Walsh in the Christmas MIRROR. It was said that she had been on the stage six years, and was twenty-one years old. She has been on the stage only four years, and is not yet twenty-one—although her *savoir faire* would make one believe that she has had a longer experience.

LAWTON.—W. H. Lawton, the tenor, and Mrs. Beebe-Lawton, the soprano, will appear at Hardman Hall on Thursday afternoon. Mr. Lawton will lecture on the cultivation of the voice. Mr. Lawton was formerly a member of the Boston Ideals. His lectures are especially interesting to professionals, as are calculated to help actors and singers to a better knowledge of the capabilities of the voice. Among those that have attended his lectures are Blanche Walsh, Mrs. Thomas Whiffen, Laura Sedgwick-Collins, John E. Keller, Maurice Barrymore, and Eben Plympton.

BERRY.—An informal reception was given to Mrs. Bernard-Beere on Thursday evening, by Eugene Ormonde, in his apartments in West Fifty-fifth Street.

GALE.—A theatre party, including Evert J. Wendell, Rita Lawrence, and Edith M. Gale applauded the first appearance of Mima Gale-Haynes at the Star Theatre on Monday.

JOHNSON.—Carroll Johnson is negotiating with a Dublin manager for a tour of Ireland next Summer in Fitzgerald Murphy's new play, *The Irish Statesman*.

HALL.—A promising tenor is Lin J. Hall. His voice is said to be well-trained and sympathetic. For two seasons he has been a member of Lewis Morrison's company. He was engaged for the quartette in *Faust*, and he was soon given the part of Siebel. A man that can both sing and act well is rare. If Mr. Hall continues to improve he should come upon considerable success.

TRAIN.—George Francis Train has been paying his respects to Commodore Gerry in the nightly lectures he is delivering during Jacques' fast in a Twenty-third Street hall. One night last week one of the Society's agents was present. He attempted to shut up Train and was ejected from the hall by an officer for his pains.

MARSBURY.—Elisabeth Marbury has gone to Buffalo to attend rehearsals by the Ramsay Morris Comedy company of the new play, *The Judge*. It will not be produced for some time yet, however.

JOYCE.—It is possible that Jennie Joyce will appear at the Imperial Music Hall. The management of that resort have been negotiating with her. Miss Joyce is in town.

FARRINGTON.—Nina Farrington, who left the Casino last Spring to go to London, where she appeared at the Gaiety Theatre, returned on the *Tentonic* on Thursday. She had a rough passage.

DENE.—Dorothy Dene has been engaged to play the part of an octoroon in support of E. J. Henley, in *Captain Herne*, U. S. A. The play will be seen in New York at the Union Square on Jan. 16. Miss Dene is an English beauty and actress. At one time she was Sir Frederick Leighton's model. Her first appearance in this country was in the title role in *Mary Maberly*, the play produced by the Theatre of Arts and Letters.

PALMER.—A. M. Palmer went to Washington on Friday to see Helen Barry's performance of Paul Potter's new play, *The Duchess*, at the National Theatre.

HARRINGTON.—John Harrington, the veteran dramatic critic of the *Sunday Dispatch*, is preparing an exhaustive essay on the stage work of Rose Coghlan.

ATWELL.—Grace Atwell, who has been rehearsing with George W. Ledner's comedians, has been obliged to retire from the cast, owing to her physician's orders.

PADEBESKI.—Ignace Paderewski arrived on the *Tentonic* last Thursday. He will give his first piano recital of the season in Music Hall on Jan. 2. The virtuoso's hair, of which he was reported to have been bereft, is almost as long as before, and his repertoire has been largely added to.

ROSEN.—Lew Rosen, the feuilletonist and editor of *Broadway*, is at work on an article covering the career of James Lewis.

ARBUCKLE.—Maclyn Arbuckle has been engaged by Charles Frohman to appear in *Men and Women*. Mr. Arbuckle will act the part of Governor Rodman, originated by Frank McDougal.

HALE.—Philip Hale, the music critic of the *Boston Journal*, is writing some admirable Boston letters to the *Musical Courier*.

FROHMAN.—Daniel Frohman will sail on Saturday for Havana, to be gone two weeks.

ALDRICH.—Mildred Aldrich has an illustrated article on Alexander Salvini in the *Academy* for January. This is one of a series of critical articles that Miss Aldrich will contribute to that magazine. Miss Aldrich ranks high among Boston's many gifted and skillful dramatic critics, and these magazine articles bid fair to be valuable contributions to the literature of the contemporary stage.

THE USHER.



Word comes from Philadelphia that the theatre managers' "Combine" has given up the ghost. The members met the other day and resolved to disband. The pledges were destroyed and there is nothing left of the alliance now but regret that it ever existed.

Readers will recall the fact that *The Mirror* predicted the failure of the "Combine" about the time of its birth. No local organization, whose main purpose was to cut down necessary newspaper advertising, could prosper without the cooperation of traveling managers and the backing of public opinion. In foretelling the result this journal acted a friendlier part to the Quaker City managers than did the toady sheets that sought to carry favor by egging them on.

The defunct "Combine" achieved no good purpose. It created rancor, injured business and stimulated such antagonism as the use of that important instrument, the boycott, in any shape or form always inspires in the breast of every true American. It is matter for congratulation that the Philadelphia managers finally gave up the injurious fight. Now they can individually strive to improve the theatre business in their city, which with very few exceptions, has been unprecedentedly bad, week in and week out, since the season opened.

The memorable initial experiment of the Theatre of Arts and Letters is calculated to dispel the notion, hitherto cherished by the Stedman literary set, that vast quantities of splendid plays are lying around loose, to whose transcendent merits the ordinary, everyday, bread-and-butter manager is flagrantly and obstinately blind. And when the fact is known that Drifting and Mary Maberly were deliberately chosen for production from among any number of manuscript plays by Bronson Howard and Augustus Thomas, the committee charged with that duty, the popular estimate of the value of a dramatist's judgment in such matters is likely to be rudely shocked.

No doubt, the great reason why many literary men hailed the Theatre of Arts and Letters with unbridled joy was the vague yet cheering hope that in some way it was destined to make them all successful dramatists. Nearly all of them have a deep yearning to have plays produced, not because they are really desirous to do something creditable for dramatic art but because they think there are millions in it. They read of the fabulous profits cleared annually by Mr. Howard and — one or two other professional playwrights, and they forthwith dream golden dreams. They know that a number of dramatists have cleared from ten to forty thousand dollars in a year from a single play, and they are naturally allured by this knowledge. But they usually reckon without them host—they fail to comprehend that this is the day of the play of action, not of the play of language, and they forget that an untutored Bartley Campbell wins fame and fortune in the field where a petted and polished William Dean Howells meets defeat.

It is whispered—mind only whispered—that the reason why Ada Rehan has scorned several flattering offers to become a star under various managers is because she has arranged already to become a star under Manager Daly. According to this report Mr. Daly, finding that he has no longer a monopoly of the German farce product, is reviving old comedies this season with the intention to do the most successful of them in London. When his English season finishes he will bring Miss Rehan back to this country as an out-and-out star (she is one already in fact, if not in name, for the stock theory is not closely followed at Daly's now) to fulfil engagements in all the large cities as well as in New York.

I cannot vouch for the accuracy of this rumor, but it seems to be strengthened by Miss Rehan's positive declination of an offer to star for a season of forty weeks on a guarantee of \$20,000. The offer was made by a wealthy and prominent managerial firm of this city, and it was *bona fide*. It scarcely

stands to reason that Miss Rehan would reject such a proposal if she expected to restrict her future income to a leading woman's salary.

Perhaps the cheekiest theatrical swindlers on this continent are a firm of so-called dramatic agents in Chicago who are sending out a circular descriptive of their various industries. Among them is selling manuscripts of pirated plays. That is no new business in Chicago, but the novelty in this case consists in the rogues' announcement that they are the only authorized agents of all the dramatic authors in the United States and England, and that they will prosecute to the fullest extent of the law all persons who produce their plays without arrangements with them!

Before her fame had spread beyond the boundaries of Italy, Eleonora Duse was desirous to play an American season, and I happen to know that at that time she offered to come to this country for her traveling expenses and fifty per cent. of the profits. The manager with whom she was negotiating had not the pluck to close with her. Since then she has won European celebrity, and her achievements have been heralded widely on this side. I presume that the Messrs. Rosenfeld get her on far less favorable terms than were named at the time I have referred to. A couple of years make a wonderful difference sometimes in an artist's market value. Duse's genius was first made known to American readers, by the way, through the appreciative letters of Madame Berry, *The Mirror's* able correspondent in Rome.

The plan of action adopted by the Professional Women's League speaks for itself, and the senseless attempts of the dramatic paper that is invariably found in the attitude of fruitless opposition to every worthy effort to develop the higher aims of the profession scarcely merit notice. The League in no particular will conflict with the Actors' Fund. Its scope is altogether different. It is going to pursue lines of activity that are entirely outside of the Fund's duties and capabilities. The Fund is a charitable institution of a broad and generous kind, and it is constantly required to perform just as much work as its resources allow. The League, on the other hand, has been formed for philanthropic and social purposes. Its mission embraces duties that are equally as important as the Fund's, although of a different nature. It is not an eleemosynary concern, in any sense of the term: it is going to extend a helping hand to struggling women, and it is going to help them practically and sympathetically. Encouragement of this kind will be as welcome to toiling actress as the Fund's physicians and drugs are to the sick and destitute actress. The League has a wide field to work in, and it bids fair to become a splendid institution.

The assertion that there is "a committee of ladies" connected with the Fund, and that it answers the purpose for which the League has been founded, is arrant nonsense. There is, it is true, a women's hospital committee in the Fund, whose duty it is to visit the sick in the Fund's care; but there its functions begin and end. The majority of the members of this committee, moreover, are prominently identified with the new League. To say that the League will divert interest from the Fund; that its existence applies inability on the Fund's part to "take care of the unfortunate female members of the profession"; that it casts "a reflection upon the efficacy (sic) of the Actors' Fund management" is the veriest twaddle. As well say that the Actors' Order of Friendship or any other theatrical organization devoted to philanthropic and social purposes ought not to exist for similar reasons. After all, the Women's League can very well afford to dispense with approval from such a dubious quarter.

The actors that formed a company which played for one consecutive week in a neighboring city are scattered about the Rialto, bemoaning their ill luck and cursing the management that failed to pay them a penny of salary. In this case they are entitled to very little sympathy. The character of the promoters of the venture damned it in advance and should have prepared them for what came. The manager was a man who served a term in the penitentiary; the business manager was a petty confidence man who plies his tricks in the business office of a disreputable weekly paper, and his pal, who had the temerity to associate himself with honest men and women as a member of the company, is a thief who stole quite a large sum of money from well-known Broadway silversmiths, and who recently embezzled several hundreds of dollars from his employer. If actors will voluntarily expose themselves to the mercies of such a precious trio as that, what else can they expect?

• • •

DYING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dying and Cleansing Co.* Principal office, 23 E. 15th St., bet. 5th Ave. and Broadway. Est. 1830.



PURDON ROBINSON.

PROFESSIONAL WOMEN'S LEAGUE.

Last Tuesday afternoon the members of the new women's association held an important meeting at No. 29 West Thirtieth Street. The object of the meeting was to adopt a name, a constitution and by-laws. There was a large attendance.

The name chosen for the Association is the Professional Women's League. This title is sufficiently comprehensive to describe the scope of the organization.

Mrs. Sydney Rosenfeld, who had been appointed to draft the constitution, presented as the result of her labors a document which, after minor alterations received the endorsement and approval of the meeting.

It defines the League as an institution for the benefit of actresses, singers, and women writers. It fixes the dues at two dollars a year, and life membership at fifty dollars. Women not connected with the stage, journalists or the profession of letters will be admitted to membership, but they will be limited to enjoyment of the League's social phases.

The plan of activity mapped out is substantially that which *The Mirror* has mapped out in previous issues. Branches of the New York society will be established in Boston and other large cities.

A nominating committee was appointed. The members are Rachel McAuley, Mrs. Fernandez, Louise Pauline Warner, and Emma Frohman. All the women who have been identified with the work of establishing the League enrolled their names as charter members.

A PARLOR MATCH.

Whenever great runs are talked about and the popularity of plays is under discussion somebody generally ends it all by citing the undying Uncle Tom's Cabin. This play, upon occasion, seems still to take almost everywhere; but it enjoys no "run," and is not produced consecutively for any considerable number of performances anywhere.

Therefore, it is not legitimately an exemplar of sustained popularity. When A Parlor Match is considered in this connection something interesting is the result. This farce-comedy has been acted more times by the originators of its leading parts than any play ever written. To say nothing of one, two, and three-night stands, it has been performed in New York 242 times; in Brooklyn 238 times; in Chicago 125 times; in Boston 87 times; in Philadelphia 88 times; and in other leading cities relatively as many times. With Evans and Hoey in its principal roles it seems as strongly attractive as ever, and unless these prime comedians tire of it, or retire upon fortunes that even Monte Carlo cannot dissipate, it promises to run on forever.

MRS. BOUCICAULT'S PLIGHT.

Louise Thorndike Boucicault, who heads the Husband and Wife company, left her train at Manenka Chunk at six o'clock the other morning, and entered the refreshment room to obtain something to eat. She had not taken the precaution to dress herself completely, having hastily donned a long seal-skin coat to conceal her deshabille. The train left the station without warning, and Mrs. Boucicault was left behind. As there was no other train to Philadelphia—her destination—the extent of her plight may be pictured. She was naturally much upset by the unlucky mishap.

LETTER TO THE EDITOR.

LET THE DEAD REST.

INDIANAPOLIS, Ind., Dec. 21, 1892.

To the Editor of the *Dramatic Mirror*:

"I thank Thee, O Lord, that I am not as other men are, or even as that poor actor over there."

The Rev. Dr. Lowry, of St. Louis, in his attack upon some of the dead members of my profession, reminds me strongly of a dog I once had, who had an antipathy to another member of the kennel, and when the dog against whom he had the erudge died, and was prepared for interment, the living antagonist, pursuing the unfortunate canine even unto death's gate, went to the box which contained the earthly remains of his enemy, and growled.—which was surely a very mean thing for even a dog to do. The dead cannot speak for themselves, and should, therefore, be allowed to rest peacefully in their habitats.

Is any clergymen, or any person of ordinary intelligence, if a revival meeting, where the beautiful and sublime of the blessed Master should be taught, is the proper place to utter the awful and damning sin of slander? Is it the place to drag in the worthy dead of a glorious profession—urable men and women whose worthy lives and charitable deeds have been multitudinous?

Dr. Lowry very well knows that the dramatic profession is not the only one that has a desire to secure as much as possible of this world's goods, his own profession being in no way free from avariciousness. It is a well-known fact that there never has been a Methodist conference in which the members of that conference did not contend for positions that would bring them the largest pecuniary benefit. It has been no part of their disposition to think not of the morrow what they shall drink, or what they shall wear, or in any way consider the likes of the valley, but wherever a congregation could be had with more money in it than the one over which they presided, they would take unto themselves the wings of the morning and fly thither with all possible speed. There has been more wrangling and fighting at the Methodist conferences for positions of prominence during a session than there has been at any time among the members of the dramatic guild.

To an outsider listening to the teachings of Lowry and to the teachings of Ingersoll, and whose mind has not been biased by early impressions, he would certainly say Mr. Ingersoll apprehends the spirit of true Christianity. Ingersoll is at least charitable to the dead. Lowry would drag the dead members of my profession from their graves and shake their fleshless jaws till their teeth rattled. Surely an example that was never set for him by Christ, who has reserved the judgment of the resurrection day until the blowing of the last trumpet. Ingersoll, on the other hand, says that a few tears and a few tears are all that the living can give to the dead.

If the teachings of Lowry are a fair sample of modern Christianity, then give me the doctrines of Ingersoll. Read Ingersoll's enigma on the great Frenchman, Renan, and contrast it with the dangerous onslaught that Lowry has made upon P. T. Barnum, and Emma Abbott. As to Emma, Lowry leaves us in doubt whether he committed suicide, or whether he paid some Methodist preacher to blow his brains out. It is a well-known fact, however, that Mr. Gilmour died of enlargement of the heart—a disease that will never carry Mr. Lowry to that haven of rest that the Lord has prepared for such philanthropists as Barnum, Emma Abbott, and Gilmore.

One would naturally think, while reading his discourse, that all the ladies of his congregation had arisen from their seats and were on their way to the back door of a theatre, where they intended to make application for positions in the dramatic profession. Make no mistake, Mr. Lowry, they will have to come with a recommendation, and one, too, that your uncharitable nature will never be qualified to give—charity being one of the predominant characteristics of the dramatic profession.

In this age of theological doubt, an age wherein your brother contemporaries of the cloth are lighting, trying to convince one another that the book from which you take your text is uninspired; without divine authority, and only the work of man—in this age, when the geological hammer is making deep indentations upon the shield of the Christian warrior, it behoves you to keep your own skirts pure and unspotted and to let the dramatic profession alone.

Take the Lord's advice, "Let the dead bury their dead," and let the clergy who are without sin cast the first stone.

W. T. STEPHENS.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. N. Clinton, 1605 Eastern Avenue, Brooklyn, New York, F. A. Palmer, Assoc. G. P. Agent, 22 Clark Street, Chicago, Ill.; F. Chandler, G. P. Agent, St. Louis, Mo.

WOMEN DRAMATISTS IN AMERICA.

Some time ago the American Dramatists' Club, composed entirely of men, discussed the plan of admitting women to membership. No applications had been received from women dramatists, but several members thought that they ought to be taken in.

The majority, however, opposed the idea. They said that if women attended the Club's monthly dinners the men would be deprived of the pleasure of post-prandial cigars. That was apparently the chief objection.

As a sort of compromise it was decided to form a committee to send to the women and confer with them on the subject of forming a separate club of their own which should be a duplicate of their own organization.

All this anxiety respecting the women dramatists was quite voluntary on the men's part. The women had made no request of any sort and were apparently oblivious to the amount of discussion and thought they were causing to their brethren.

Finally, a number of women dramatists received an invitation to meet a delegate from the American Dramatists' Club. A few responded. They were told what had been done, and they were asked if they would not like to form an association which instead of eating elaborate dinners should indulge once a month in a five o'clock tea.

The women failed to appreciate this concession. They thought the whole thing deserved of patronage. It certainly lacked tact. They declined to be patronized; they showed not a particle of gratitude toward the men for their ingenious suggestion; they said that if they wished to form a club they were quite capable of doing it without outside assistance. The emissary of the Dramatists' Club retired from the field in that unhappy state of mind which defeat usually brings.

A *Mission* reporter, hearing that the women dramatists resented the action of the Club, called upon one of the most noted of their number—the author of many successful plays—to learn her views of the matter.

"The American Dramatists' Club," said she, "either means what its name implies, or it means something else. While it is composed of men solely it has no right to style itself by the comprehensive title it has taken, for many dramatists who in point of ability and popular success are eminently qualified to belong to it are barred out, in point of fact, on the score of sex. The women who have talked with me on the subject express amusement at the idea of the men to get up a side show."

"As a matter of fact such writers as Mrs. Burnett, Mrs. Verplanck, Martha Morton, Marguerite Merriweather, and many others have better reason to be called representative dramatists than a number of the men that have been admitted without question by the Dramatists' Club. They don't smoke after dinner, it is true, but they are better entitled to rank with the leaders of their profession than stage-managers, pantomimists and writers of fifth-class plays. There are men of mark in the Club, of course, but the leveling process prevails in it to an astonishing degree. Even if Bronson Howard is its president there can be little distinction in being a member while the bars are let down to anybody and everybody—except a woman—that has had something called a play presented before an audience."

"We did not ask to be admitted to the Dramatists' Club and we don't want to be admitted now, in any event. But as the subject was voluntarily brought forward by the Club itself I presume that I am justified in giving my opinion."

TWO BOSTON CRITICS.

With its other features the New Year's *Mission* presents the pictures of two Boston critics—Henry A. Clapp of the *Advertiser*, and Howard M. Ticknor of the *Beacon*.

Mr. Clapp yields an influence as a scholar and a critic beyond the local confines of his work. He has won distinction as a writer and lecturer upon Shakespeare, and is highly esteemed among the students of that genus. His interest in all matters pertaining to the stage is deep, and is illustrated by effort beyond the ephemeral note and comment of the day. To-night (Wednesday) Mr. Clapp, for instance, is addressing the Goethe Society of New York, at the Hotel Brunswick, on the subject of "The Position of the Drama in Modern Social Life." His Shakespearean lectures in Mechanics' Hall, Boston, have attracted all lovers of the subject that were able to hear them, and if put into enduring form they will be read widely. As a dramatic critic acting under the exacting of a daily newspaper, Mr. Clapp is eminent for grace of expression, correctness of judgment and the comprehensiveness of knowledge relatively displayed. His ideals are in line with the best art, and he is in sympathy with the living exponents of it. He has respect for artistic precedents, but is not wholly absorbed and guided by the growing mythology of the theatre that would discourage any attempt of those who now live upon the stage to rival the prodigies of the dead. In short, Mr. Clapp is a broad, living critic, who knows that stage art, like the complex life it is built upon, is plastic and transitional, although in certain essential matters it may be controlled by the unchanging laws that are potent everywhere. Mr. Clapp takes an important part in the orderly machinery of his commonwealth, being the clerk of the Massachusetts Supreme Court. But his literary avocations probably command his affections, as they have brought him distinction.

Howard M. Ticknor, whose solid and yet brilliant work distinguishes the columns of the *Beacon*, is another critic whose name is known beyond Boston. He was the first regular dramatic and musical writer of the *Advertiser*, on which paper he began as a youth in 1864. Here he remained until 1866, when he went abroad, and during the ten years of his stay in Europe he corresponded critically for his home paper. On his return he took up the musical work in the *Advertiser*,

with which paper he remained until the whole staff was changed under the W. E. Barrett regime. When the *Beacon* was established, eight years ago, Mr. Ticknor began with it, and he has since continued as its critic, in the meantime doing special critical work for the *Daily Globe* during three seasons. Mr. Ticknor is also a lecturer on elocution, of which he is an expert. As a writer he is graceful and scholarly, and his estimates are based upon wide knowledge of his subjects. He is a prominent figure in the literary circle distinctive of Boston.

AN ACTRESS' ADVENTURES.

Maria DeVinon told a pitiful story to Mayor Nichols, of Wilkes-Barre, Pa., last Wednesday. She signed late in the season with the Howard Vandeville company, which was stranded at Addison, N. Y. Five of the members, including Miss DeVinon, were left without a dollar, and the first night after the disbandment these five, three women and two men, sat up all night in the little railroad station at Addison without having had any supper. They started to walk to Elmira the next morning. At Binghamton three of the party were relieved by charitable persons. Miss DeVinon and another woman remained together, but in the night Miss DeVinon's companion disappeared, and the next morning she started alone to walk to Philadelphia. Miss DeVinon stopped at a little way station outside of Elmira to rest, and while she waited there a freight train came along. She asked for a ride and the trainmen put her in a boxcar that contained the remains of a brakeman who had been killed. She remained in this car all night. Toward morning the train stopped and the engineer, a gray-haired man, came to the girl and divided his dinner with her. He also gave her a dollar and advised her to buy a ticket from Pittston Junction to Wilkes-Barre. This she did, and at Wilkes-Barre Mayor Nichols bought her a ticket to Philadelphia.

STEVENSON AND HENLEY'S PLAYS.

Deacon Brodie, melodrama by Robert Louis Stevenson and W. E. Henley, and *Beau Austin*, comedy drama by the same authors, have just been published in book form by the Scribners. Both plays have been produced under interesting circumstances. *Deacon Brodie* is another working out of the idea set forth in Dr. Jekyll and Mr. Hyde. Instead of the man's changing his physique he assumes, in *Deacon Brodie*, a double life—he is the deacon of his guild by day and the head of a gang of bank breakers by night. The piece has not the weird and unnatural changes of Dr. Jekyll and Mr. Hyde, and for that reason principally it was not an adequate vehicle for the introduction of E. J. Henley as a star at the Fifth Avenue Theatre, after the disbanding of the Wallack company, of which he was a member. The other play in the book, *Beau Austin*, is of the same kind as *Beau Brummel*, and it was acted by Beerholm Tree shortly after Mansfield's production of *Brummel*. Many thought that Tree would never have thought of staging it had not Mansfield produced *Brummel*. *Beau Austin* was played at the Haymarket Theatre for a short time, and it was declared to be only what is termed a "closet" play. But its sentiment is full of quaint fancy, and as literature it takes high rank.

MAYFAIR IN BOSTON.

Boston, Dec. 24, 1892.

It was certainly a bit of managerial daring to give the first production in America of a play on Christmas Eve. In spite of the near approach of the holiday, a good-sized audience gathered at the Museum this evening to witness Macfarl. Pinner's version of Sardon's *La Maison Neuve*. The piece was received with cordial favor, and at the conclusion of the third act Miss Marie Burress received quite an ovation, receiving two curtain calls, and being presented with floral tributes. The ovation was deserved, for never in the two years that Miss Burress has been at the Museum has she done so strong dramatic work as in Mayfair. She has Mrs. Kendall's part of Agnes Roydant to play, and she does it with consummate skill. She dressed the part admirably, her costumes being among the most elegant ever shown on the Boston stage. As Geoffrey Roydant, Mr. Kendall's part in London, Robert Edeson proved an admirable second to Miss Burress, and his acting in the trying scene in the third act, when he learned that he was ruined pecuniarily, was extraordinarily fine. Hits were also made by George A. Schuler, George W. Wilson, Fannie Addison, Ma Glenn, and Clara Daymer and others of the cast.

JAY R. BENTON.

LIONEL BLAND.

Lionel Bland, who is appearing in this city with the Mimosa-Mason company, is an interesting stage figure to those who have enjoyed his work heretofore in this city. Mr. Bland is one of the most prominent and promising character actors in this country. His role of the old nobleman in *Fascination* and his personation of the judge in *Husband and Wife* are remembered as particularly effective and pleasing bits of work. He has the qualities that are of greatest value and of greatest force in a first-class stock company, and it is to be hoped his abilities will find recognition in such a direction. Mr. Bland has a gift for characterization that is exceedingly rare, and his artistic spirit gives a peculiar zest to every role he originates.

DIXEY'S MISFORTUNES.

The wardrobe of Henry E. Dixey, who was playing the leading part in Mr. Dobbs of Chicago, was attached in Cincinnati by Daniel Barr, proprietor of a Baltimore hotel at which Dixey's company stopped, to recover a bill of \$4. After a series of protests on Dixey's part the actor finally went with

the performance, but not until the constable who served the attachment had received a delivery bond properly signed. The curtain rose nearly an hour late.

PHILOSOPHY OF THE BIG HAT.

Returning to the subject of women wearing hats in theatres, it is interesting to note how clearly some characteristics of the sex are thereby revealed, and how the hats and bonnets themselves relate to the personalities of their wearers.

While all women—with exceptions so rare that the noting of them is regarded as fabulous—wear something on their heads in the theatres, it is worthy of mention that here and there are found evidences of refined discrimination and a regard for those sitting behind. Small, fairy-like structures of lace and ribbon are seen on the heads of the handsomest women in an audience. These, while they show the contours of beautiful heads and but serve to enhance fine endowments of hair, do not cast the attractive faces of their wearers into shadow, or interfere with the visual rights of those whom fortune or later arrivals has cast into moter seats.

Other women, hardly less handsome, wear neat turbans that repose gracefully without interfering with the view, or pretty Alpine hats that have no obstructing feature, while they invariably add to the attractiveness of their wearers.

Truth compels the chronicling of the fact that the women who thus adorn themselves in the theatre are few. Perhaps this is because appealing beauty is exceptional. A majority of women in the theatre—how large a majority may be known by any one who will take the trouble to analyze an audience—wear hats that move to abomination and excite wrath. The woman who has a face unsightly for any reason, will top it with a hat dimensioned like a cart-wheel, or towering like a gabled-roof in order that the searching light may not find her facial defects. Such hats cast immediate shadows in which all imperfection may be hidden.

The women who wear them, too, are not only desirous of veiling their unbecoming faces, they have characteristics of selfishness, unconcern for the public comfort, and a spiteful delight in making mischief of all kinds. When such a woman adds to the abominable hat those puffed, balloon-like sleeves that mount upward and outward from the shoulders, the climax is reached. She is one of whom no gentleness can be predicated, and in whom no trust can be reposed.

BUFFALO'S BURLESQUER.

Word comes from Buffalo that the society element of that city has passed much of its time during the last fortnight within a place of amusement known as Shea's Music Hall. So great, in fact, has been the influx in that direction that many of the regular plebeian patrons of the place have been literally unable to get in. The cause of this sudden rush to Mr. Shea's resort is a woman known to New Yorkers as Dorothy Denning. Eight years ago she was prominent in Buffalo society as the wife of Dr. P. F. Cronin. Then, one day she joined as a member of the chorus W. T. Carleton's Opera company. The attention of New York was directed first towards Mrs. Cronin, or Dorothy Denning, when she appeared in the chorus of Koster and Bial's last May. Shortly after this, Jennie Joyce, the principal burlesquer there, left for London, and Miss Denning fell easily and as a matter of course into the position left vacant by Miss Joyce. She danced the serpentine and was photographed by Sarony. Mr. Shea, of Buffalo, was overpowered by the idea of engaging Miss Denning to appear at his hall. He foresaw undoubtedly the kind of sensation it would make. At first Miss Denning declined his offer, but when a large weekly salary was mentioned as an inducement she decided to abandon Koster and Bial's for a few weeks, at any rate. Miss Denning will return to Koster and Bial's on Jan. 2 to play the part of Adonis in a condensation by Frederick Solomon of Offenbach's *Orpheus and Eurydice*—which, by the way, has not been seen here in eleven years.

A CANINE HERO.

A Newfoundland dog, which was swept over the American Falls on Sunday, the 19th inst., was rescued by Pauline Willard and the men of A. M. De Lisser's The Westerner company, who were viewing the Falls from Luna Island and saw the dog, while slaking its thirst, slip off a rock into the rapids and whirled over the cataract. To the amazement of the spectators, the noble animal was seen emerging from the river below after its terrific plunge. A rescuing party brought the dog up in a very exhausted condition, and bleeding profusely from severe gashes. A physician was summoned, and in a few hours it recovered. Miss Willard brought the dog with her to St. Catharines, where its injuries again demanded a surgeon's skill. It has since been learned that the dog was owned by John Flimmer, a police officer, of Niagara Falls, Ont. As the dog would in all probability have died of its injuries, it would seem equitable for its owner to allow Miss Willard to keep it, as she intends to make it a pet, and to use it in her play.

GUS WILLIAMS.

Gus Williams, the famous German dialect comedian, has won a faithful following outside this city, and has a host of friends here. In his new farce-comedy, *April Fool*, he is doing excellent work this season and enjoying great prosperity. Mr. Williams is unique, and therefore unequalled in his own special line, and his hold on the ninth-ton public is strong. Mr. Williams is ably managed by George W. June.

PROFESSIONAL DRILLS.

We give above a portrait of Frank Carlos Griffith, the widely-known manager. Mr. Griffith has been identified with only leading attractions for many seasons. For four years he was general manager of the tours of the Boston Theatre companies, including *Youth*, *The World*, *A Run of Luck*, *Jalma*, *The White Slave*, and *The Silver King*. From 1888 to 1890 he was Mrs. Langtry's acting manager. This season he managed Margaret Mather's Pacific coast tour. Since he closed that engagement Mr. Griffith has received several excellent offers to handle first-class organizations. He is coming to New York from Boston this week, and will doubtless close with one of them. Mr. Griffith makes his headquarters at the Stewart House while in town.

Henri Marteau, a young violin virtuoso, will sail for America on Dec. 31. He will debut under Anton Seidl's direction at the Brooklyn Academy of Music on Jan. 12, and will be under the management of Rudolph Aronson and J. B. Pond.

John W. Dunne, of the Patti Rosa company, took advantage of his wife's engagement in San Francisco recently to visit San José, his former home. His first essay in stage work was made in that city more than twenty years ago, and his visit to San José gave local chroniclers excuse for much reminiscent gossip.

Patti Rosa's season on the Pacific coast was in every way successful. In Southern California she had large audiences, and was the object of social attention. During the next eight weeks she will be in the South, where her play, *Miss Dixie*, ought to make a hit.

Ida Van Sicklen has been engaged to play the ingénue part in *Deception* when it is presented by the Baroness Blanc at the Fifth Avenue Theatre on Jan. 2. Lawrence Caulley has also been engaged. Manager Miner is having new scenery painted for this production.

Lloyd's Opera House, at Jamestown, N. D., is a new theatre that is completely equipped both before and behind the curtain. It was built under the direction of Architect Harry G. Carter, of Minneapolis.

W. S. Cleveland, the minstrel manager, tells a story of a date some time before he was born, but still new in some respects, about minstrelsy of the time. Enterprising New Orleans managers put a slow boat called the *Banjo* on the Mississippi river, and gave shows along that mighty stream and its branches. The entertainment was of the minstrel variety, the boat tying up at the levees of cities along the waterways, and announcing its arrival by the music of a calliope. A big Buckeye, as green as grass and almost tall enough to look in at second story windows, witnessed the arrival of the boat one day, and remarked in wonder: "That's the biggest banjo I ever saw. The music's nice, but there must be a man to every string."

The *Miracle* gratefully acknowledges and heartily reciprocates the scores of holiday good wishes it has received the past few days from managers, actors and subscribers generally throughout the country.

Rheia's principal support, W. S. Hart, is receiving hearty praise for his acting. The *Minneapolis Times* said a few days ago that "in W. S. Hart *Mile*, Rheia has one of the best leading men in the country."

All the newspapers in Pittsburgh agree that the Baroness Blanc is worthy of hearty praise for her work in *Deception*. The *Commercial-Gazette* characterizes the most difficult part of her work as entitling her "to rank with artists who are credited with having genius."

As it deserved to be popular, that unique weekly exponent of good taste in fiction, *Tales*, has become popular, and its success is distinctly gratifying. Many celebrated story writers have contributed to its pages, and many a railway journey has been wiled away pleasantly by the contents of this charming publication. The publishers announce for early publication a story by Rudyard Kipling, in which the famous Mulvaney will figure.

Paul Nicholson has left the business department of *The Isle of Champagne*.

Hustler Gordon's Opera House at Upper Sandusky, Ohio, is a popular and prosperous stand.

George E. Fisher is meeting with marked success with the Wilbur Opera company. Mr. Fisher is a clever singing and dancing comedian.

GAINING POPULARITY.

Managers, Barnes and Dyke of the Richfield Summer Theatre, Richfield Springs, N. Y., are two young men that are fast gaining popularity with the theatre-going public and they are now booking first-class attractions for their summer season of '93. Their house is on the ground floor, is lighted by electricity and has a seating capacity of 1,200, and is patronized by society people of the highest class during the summer months, as the town is one of the best summer resorts of the country, and all companies who have open time should write them, they want the best, and fine paper to "boom'em" with."

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Season 1892-93.

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Spider and Fly is at the Gibbs 25-26, and A. H. Morris' Boston Novelty co. at the Ninth Street 27-28.
Princeton Glee Club will come to the Auditorium. —
FRANK R. WILCOX.

NEW ORLEANS.

Mr. Potter of Texas drew large houses at the Grand Opera House 19-20. Frank Daniels in Little Puck 25-26.

Clay Clement, the young tragedian, did not fare well at the Academy of Music in The Bell, Hamlet, and the Corsican Brothers. The County Fair 25-26.

The St. Charles Theatre was dark last week. The Mapleton Opera Company in Padette 25-26.

Little Michel Page is winning many friends playing in Little Lord Fauntleroy at the Garden District Theatre this week. Richard and Pringle's Minstrels 25-26.

The French Opera Troupe has been doing well. Samson et Dalila and Escarmonde will soon be produced for the first time in America.

Wenger's Theatre has Zanic, the Mendez Sisters and Sim Williams' co. for principal attractions.

A concert was given on 27 at the St. Charles' Theatre complimentary to Emanuel Lafarge, the late tenor of the French Opera co.

A. L. Sutor-Lind is here as business manager for The County Fair.

William Black, advance representative of the Mapleton Opera co. is in the city.

E. W. Dunn is head of Frank Daniels' Comedy co.

Nellie De Courcy, a New Orleans girl, who has made a hit on the stage as a soubrette, in singing parts, sends cards of her marriage in Boston to Mr. Joseph J. Barnett.

Frank L. Goodwin has gone ahead of Mr. Potter of Texas in place of Horace McVicker, who remained with the co.

Pretty little Cecile James, now here with Mr. Potter of Texas, is a daughter of Louis James.

The Christmas MIRROR was handsomely received here, and greatly admired as a triumph of the engraver's art.

Some good attractions for all the theatres can be expected continuously now.

LAWRENCE C. QUINTERO.

DENVER.

Pack's Ba! Boy did a light business at the Broadway week of 19-20. The co. was Atkinson's, and it exceeded the requirements of the piece, being quite clever. After Dark 25-26.

Julia Marlowe played her first Denver engagement week of 19-20 at the Taber, and it was a delightful treat in every way. The attendance was large, and exceedingly friendly, somewhat so that the young star was visibly much pleased as she bowed her acknowledgments. Minnie Seligman 26-27.

The patronage is increasing as the Leinster concerts advance in their season, notwithstanding the weather on the nights they have been given has been very bad. The last one was given night of 20. Xip and Tuck at the Wonderland Bijou was performed by the co. 19-20 to the usual good business, which the prices attract.

There was quite a scene when the Alhambra management, under the new order of things at that place, attempted to give a performance on Sunday night, 25. It had announced Ermine, and the house was packed. But the police stepped in and said it couldn't be done owing to Sunday regulations, etc. Manager Stein said he would go on with it all the same, and the result is that he was arrested. Then the house was dismissed. The end is in view, for the same inconsistent city administration allows them to run Sunday nights. Perhaps the "und plays" in those cases, however. The experience of the dealers here in regard to the sales of the Christmas MIRROR is that they didn't order half-enough, and additional orders have been sent. One firm on Seventeenth Street put in a large supply, but the demand was so great that they hardly got them arranged on the counters.

W. P. PEABODY.

ST. LOUIS.

Glen-da-Lough opened at the Grand Opera House 25. During the preceding week The Voodoo played a week's engagement. It is a decided farce comedy with quite a number of clever people in the cast. A number of bright songs are interspersed through the performance that make a hit.

Widmann's Widows played to large audiences the early part of their engagement at the Olympic Theatre. The engagement of the Robin Hood Opera co. was the treat of the week. The co. gave an excellent rendition of the opera, and the acting and singing of Caroline Hamilton, Jessie Dicker-son, Ethel Hale, Miss Wisdom and Messrs. Weston, Peasey and Isham fully equaled the original co. The chorus sang with fine effect, and the opera was presented in the way of scenery in an excellent manner.

Tar and Tartar opera company at the Hagan filled the house on the opening night, 25. The preceding week and the second week of their engagement, Eddie Elsler and C. W. Condyck drew large audiences to witness their fine presentation of the ever-popular Hazel Kirke.

Fantasma keeps up the usual record at Pepe's Theatre, following the old favorite Still Alarm, which included a number of excellent people, who gave a strong and meritorious performance.

The Stowaway at Haylin's drew large audiences, and followed Oh, What a Night!, a conglomeration of clever spec'ies given to clever people.

The Rents-Santley co. opened at the Standard Theatre. The preceding attraction, New Mexico, was well.

Stephen Longfellow left the Stuart Robson co. and joined the Eddie Elsler Hazel Kirke co.

W. C. HOWLAND.

BALTIMORE.

At Ford's Opera House Man and Wife opened 26. Louise Thorndike Boncourt is the stellar attraction, and her work was eminently satisfactory; the supporting company was a strong one. Cleveland's Minstrels gave excellent entertainments to large audiences week closing 24.

Local attractions filled in the week of 19-20 at Abbott's Lyceum.

A Railroad Ticket, a melo-drama of the conventional type, with ample opportunities for the introduction of good specialties, closed a week of big business at Harris' Academy of Music 24. New South 25-26.

Good and Time-had-a-packet house at Holiday Street Theatre 25, matinee, when it began a week's engagement. Rest and Ballantyne's new scenic drama, The Midnight Special, proved a drawing card 19-20 and in the matter of realistic scenic effects was one of the best of its kind ever seen here. The work of Eileen Marrett was excellent.

Thomas E. She is the Christmas attraction at the Howard Auditorium, appearing during the week in several popular plays. Carrie Louis in The Midnight Call closed a good week's business 24.

The same old story at the Monumental Theatre, crowded matinees and packed houses at night. Sam Devens closed 24, and the Night Owls and Cradle opened 25.

Professor Dever's European Specialty co. drew fair attendance to Front Street Theatre 19-20.

HARRY P. GALLIGHER.

JERSEY CITY.

The popular and winsome soubrette, Annie Pixley, played to good business at the Academy 19-20 presenting the Deacon's Daughter the first half of the week and Miss Blythe of Duluth the latter half. This was the first time Miss Pixley presented her new play in this city, and the general impression is that it is well suited to her talents. Oliver Byron 26-27.

Nobody's Claim was presented by A. Warren at the New Opera House to fair business 19-20. The Harvest Moon 26-27.

Considering the time of year, both houses have fared well. Holiday matinees 26.

L. O. F.

The new passenger steamboat now under construction for the Fall River Line will be twenty feet longer than the Puritan and will have accommodations for 1,400 passengers.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (George P. McDonald, manager): Pulse of New York to a fair house 25. The Hettie Bernard Chase co. presented Uncle's Darling to good-sized audiences 19, 20 and matinee.—THEATRE (George P. McDonald, manager): Lincoln J. Carter's Fast Mail 19; large audience.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): The Pulse of New York 19; Little's World 20; both to poor business.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Corinne, preceded by the one act comedy The Typewriter, to a fair house 19; Corinne in Arcadia, to a large and well-pleased audience 20.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): Corinne Opera Co., a most excellent co., rich costumes and new scenery, 19, 20; big business.—ITEMS: E. H. Wood, manager Capital Theatre, opens the New Conway Opera House at Conway, Ark., with a grand concert by his orchestra.—Richard Stahl, musical director of the Corinne co., spent Sunday in this city with some friends.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (P. W. Lloyd, manager): An audience that tested the capacity of the house greeted Richard Mansfield in The Scarlet Letter 19. Beatrice Cameron received much praise for her work. The Hartford Rowing Club gave an athletic entertainment 19, which filled the galleries. She Couldn't Marry Three 19, in which play Lillian Kennedy, a dashing soubrette, is the star. A large audience applauded beautifully. Experience has taught the management that there is no money in attractions week previous to Christmas, consequently the booking for week ending 19 was Vreeland's Minstrels 20, who gave an entertainment only adapted to the smaller one-night stands. A small audience labored listlessly through the programme.—ITEMS: Richard Mansfield is experiencing the bitterness of Connecticut justice. His immense advance receipts here were attached by an attorney of Frank E. Sawyer to liquidate a claim of \$1,250 for services rendered in England, as agent. Mansfield had no recourse but to settle. At Bridgewater he encountered another annoying representative of a creditor, who attached baggage and scenery. Again he was forced to settle before he could proceed to Philadelphia with the attached chattels.—Clarence Fleming, for many years in advance of Rosina Voiles, is in town, heralding the approach of his star.—The composers caused the otherwise tranquil dramatic editor of the *Concord* to injure some in his words when the former made his copy read that Rose Coghlan would be supported by a co., headed by John L. Sullivan, instead of John T. Sullivan.—One of the programme boys at Proctor's sold over 200 Christmas MIRRORS. A larger number, no doubt, than was sold in all the State of the other dramatic papers' holiday number.—Richard Mansfield has a private secretary and stenographer who travels with him attending to his large correspondence.—The Mursurgia Club, composed of local church choir singers, gave a delightful concert to a large and fashionable audience at Foot Guard Hall 19.—A delegation of our theatregoers went to Springfield to witness Wanam in the New Opera House in that city. They report the playhouse as the most elegant in New England, which reminds the regulars here, as they note the cropping up of beautiful new theatres in surrounding cities, that we are about due ourselves.

NEW HAVEN.—HYPERION THEATRE 19-20. Bunnell, manager: Rose Coghlan in Impudence had a big house 19. Richard Mansfield in Bean Brummell 19 and Scarlet Letter matinee 19 was greeted by large houses. Vreeland's Minstrels 19 to a good-sized house.—GEORGE OPERA HOUSE 19-20. Bunnell, manager: Wife for Wife 19; good business.—DR. CARVER IN THE SCOUT pleased lovers of the frontier drama 19-20. Midnight Alarm 21-22.

NEW STAGES OPERA HOUSE (C. H. Smith, manager): Runaway Wife to good houses 19-20. Thimblewood a clever Irish play opened to a good house 19. Won-Won: Monahk 22-23.

MIDDLETON.—THE MIDDLESEX (J. Claude Gilbert, manager): Rose and Charles Coghlan, supported by an excellent co., presented Diplomacy to a good-sized audience 19. Midnight Alarm 19 to the capacity of the house. Frederick Julian as Carrington, and Thomas Keegan as Aurelius, were good in their roles.—ITEMS: The entire fire department attired in uniform on the invitation of Hon. A. V. Coffin. They were accompanied by ladies, and enjoyed the evening.—T. Midnight Alarm co. was on the train of the Air Line that was wrecked near New Haven 19. Beyond considerable shaking up to damage was done. The co. appeared in New Haven same night.

WILLIMANT.—LOOMER OPERA HOUSE (J. H. Gray, manager): Arizona Joe in The Black Hawks fair business 19.

BIRMINGHAM.—STERLING OPERA HOUSE (G. W. Johnson, manager): Lillian Kennedy in She Couldn't Marry Three to a large house 19. Januscheck in Lady Macbeth to a fashionable audience 20.

BRISTOL.—OPERA HOUSE (F. C. Michael, manager): Nelson Opera co. 19-20, presenting The English Girl and Mascot to fair houses. The co. is a good one, and gave active satisfaction. We hope for a return date later in the season.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Nine Januscheck 19 as Lady Macbeth with advanced prices to a large and fashionable audience. Nelson Opera co. 19-20; poor business.

REDRIDGE.—DELAWAY OPERA HOUSE (T. H. Delavan, manager): The White Squadron 19; good business; performance fine. Vreeland's Minstrels 19; small house. Richard Gorman 20, 21; good houses.

WATERBURY.—JACQUES' OPERA HOUSE: The White Squadron 19, to large audiences. Joseph A. Bruce as Arizona Joe to a fair sized house 19. On 19 Madame Januscheck in Macbeth filled the theatre with a fashionable audience. Bessie Taylor, as Bertha the Sewing Machine Girl, to good business 19.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Rose and Charles Coghlan in Impudence 19 to a large house 19. Lillian Kennedy in She Couldn't Marry Three to good business 19.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Miss Hevlett was presented to good business 19. Prices were advanced. Notwithstanding this fact, the house was well filled and every one pleased.

CALIFORNIA.

SACRAMENTO.—CLIFFE OPERA HOUSE (J. H. Todd, manager): Patti Rosa in Dolly Varden to a fair house 19.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Minnie Seligman-Cutting in My Official Wife 19-20; light business.

LOS ANGELES.—GRAND OPERA HOUSE (McLean and Lehman, managers): Charles E. Schilling's Minstrels drew a packed house in Clara Morris in Odette and Cloris 19; good business 19. Patti Rosa 19, 20; good advance sale. Spider and Fly 26, and matinee; The Voice 26; Midnight Alarm 26; Natural Gas 26; Katie Finn 26.—OPERA HOUSE (F. B. Kirch, manager): Side Tracked 19; audience well pleased. Sam T. Jack's Burlesque co. 20; crowded house.

ELWOOD.—DOLE'S OPERA HOUSE (R. K. Whitmer, manager): New Mexico 19; poor business. Oscar P. Sisson in The Colonel to fair business.

MONTGOMERY.

—(Continued from page 1.)—ROCKWOOD (C. E. Perry, manager): Tar and Tartar 19; large audience. Robert Downing in his latest success, Richard the Lion-Hearted 19; good business. Davis' U. T. C. co. 20; two performances to medium business.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jenkins, manager): Our Irish Visitors 19; small house. Grey Mare 19; good house. Madeline Merle in Frou Frou 19; small audience. Becker Children Concert 19; big business. Madjeska in Mary Stuart to capacity of house at advanced prices 20.

LITCHFIELD.—RHODES' OPERA HOUSE (W. T. Whitmer, manager): New Mexico 19; poor business. Oscar P. Sisson in The Colonel to fair business.

GALESBURG.

—(Continued from page 1.)—THE AUDITORIUM (F. E. Bert, manager): Dan'l Sully 19; good house. The Gladiator was presented by Robert Downing to a fair house 19. Our Irish Visitors 19; not well received by a large house 19. The Grey Mare 19 to a fair house.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Tar and Tartar 19; large audience. Robert Downing in his latest success, Richard the Lion-Hearted 19; good business. Davis' U. T. C. co. 20; two performances to medium business.

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PEEPERTON.

—(Continued from page 1.)—GERMANIA OPERA HOUSE: Jane Coombs 22; Charles A. Loder 4.

STREATOR.—PLUSH OPERA HOUSE (J. E. Williams, manager): The Boston Mendicissimo Quintette Club gave a mst meritorious entertainment 19; audience small. Robert Downing in The Gladiator 19; fine performance; good business. Devil's Auction 19; heavy business.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Wilson, managers): A Kentucky Colonel 19; small house.

STERLING.—ACADEMY OF MUSIC (Purcell and Bass, managers): Side Tracked 19; packed house.

CAMPAGNA.—WALTER OPERA HOUSE (S. L. Nelson, manager): Paul Kanvar (Robinson's) 19; fair house.

MATTOON.—DOLE'S OPERA HOUSE (Runyan and Hogue, managers): Ray L. Rose 19; fair house.

FLORIDA.

KEY WEST.—OPERA HOUSE: The three S. Felix Sisters, booked for the Opera House 19-20, failed to appear, so Manager Otto sent necessary papers for arrest of the managers of the co. for breach of contract. On Dec. 14 he received a letter from stating that on account of an accident they were unable to make connections, and asked for a date next week.—SAN CARLOS OPERA HOUSE: Whalon and Seville's Minstrels 20.

TAMPA.—BRASHER'S OPERA HOUSE (J. O. Ballou, manager): Three St. Felix Sisters 19-20; poor business.

OCALA.—MARIA'S OPERA HOUSE (J. W. Stevens, manager): One St. Felix Sister 19-20; large business.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Frank Daniels in Little Puck 19; good house. He should have a better piece and better support. Lewis Morrison in Faust to excellent business 19. Pulse of New York 19; poor business.

ATLANTA.—GRAND OPERA HOUSE (Nelson and Shaeffer, managers): Hettie Bernard Chase 19; S. R. O. sign; good audience.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Lewis Morrison in Faust 19; S. R. O. sign; good audience.

MINSTRELS — good business. Boston Opera co. 16; 21; crowded houses; performance excellent. **Mikado** by local talent 12; crowded house.

MAINE.

PORTLAND — **LOTHROP'S THEATRE** (G. E. Lothrop, manager): Dockstader's Minstrels, with the strongest attraction on the road 14; against them, played to capacity of the house 15; and gave the best minstrel entertainment ever seen here. House dark 12, 21. **George A. Baker Opera Co.** 26; for two weeks. — **CITY HALL** (J. C. Stockbridge, manager): Rice's co. 14; drew large audiences 15-17. — **ITEMS**: The Baker Opera co. arrived here to from St. John, and will rest here until Jan. 6-17. **C. Stockbridge** is quite ill with nervous prostration. — Manager Tucksbury has returned from a trip to Boston. — The Elite entertained a few of the co. and several of Dockstader's at a social 15, while the genial Dockstader entertained society by Manager Tucksbury and a few friends. Manager George A. Baker passed through here en route to New York 20, where he will remain the rest of the week. — George E. Lothrop contemplates erecting a first-class combination theatre in Providence. His new house at Pawtucket is one of the handsomest in New England, and was modeled after the plan of the Bowdoin Square Theatre, Boston.

BANGOR — **OPERA HOUSE** (Frank A. Owen, manager): Dockstader's Minstrels 20; large house.

AUGUSTA — **NEW OPERA HOUSE** (Frank A. Owen, manager): The Lillian Nordica Grand Opera co. 14; receipts, \$100. Dockstader's Minstrels 16; large and pleased audience.

MASSACHUSETTS.

ABENSONY — **OPERA HOUSE** (John Mahoney, manager): Rice's Surprise Party in 14, 15; capacity of the house.

ATLISBORO — **BATES' OPERA HOUSE** (J. G. Hutchinson, manager): Charles Frohman's Boston Stock co. played Surrender to a fairly good house 19. — **ITEMS**: Edwin C. Jepson, formerly with the Miss Heylett co., is now business manager of Surrender. Upon his retirement from the former co. he was presented with a handsome cane and umbrella by members of the co.

FALL RIVER — **ACADEMY OF MUSIC** (William J. Wiley, manager): The Mora-Williams co. closed their week's engagement 17; with the slender hand to a large house. The Bernard-Listener String Quartet, assisted by Mrs. E. Len Berg-Parkyn and George J. Parker as soloists, concertized to the delight of a fair-sized audience 19.

SHODDICK — **CITY THEATRE** (W. W. Cross, manager): James J. Corbett in Gentleman Jack to the largest audience that ever packed themselves within the walls of the house 15. Corbett, Brady and Delaney wore broad smiles and were well received by large audience. — **ITEMS**: A Fair Rebel had a good house, and was presented by a good co. 17. — **GATE IN THEATRE** (A. E. White, manager): Variety 4; again doing fair business at this house.

SPRINGFIELD — **COURT SQUARE THEATRE** (D. O. Gilmore, manager): The opera Priscilla, presented 14-17 by local amateurs, attracted large audiences. — **DeWolf Hopper in Wang** 21; S. R. O. — **GILMORE'S OPERA HOUSE**: She Couldn't Carry Three 16; small audience.

LOWELL — **OPERA HOUSE** (John F. Cowgire, manager): A Fair Rebel 12; very small house. Carroll Johnson in The Irish Guards 15; poor attendance. James J. Corbett in Gentleman Jack 16; attracted the largest audience of the season. Fay Foster Burlesque co. 17; poor business. The Country Circus opened a week's engagement to a full house 19. — **MUSIC HALL** (Thomas and Watson, managers): Life of an Actor 19-21; East Lynne 22; very satisfactory receipts. — **ROU THEATRE** (the Spitz manager): Mr. Spitz's own combination of variety performers proved a good attraction to large houses 19, 21. — **ITEMS**: Lowell is to have a new theatre for the Summer season, to be erected at Lake View Park, a suburban pleasure resort, with Abe Spitz, as manager.

GOINGBORG — **OPERA HOUSE** (Charles S. Hubbard, manager): The Foresters pleased a large house 12.

HASLEWOOD — **THEATRE**: Lillian Lewis in Lady Lil 17; good business.

NEW BEDFORD — **OPERA HOUSE** (W. W. Cross, manager): Gilmore's Band 17; fair-sized audience. Co. will be off until after the holidays. James Corbett in Gentleman Jack 18; large audience. — **LYNN THEATRE** (C. C. Bancroft, manager): Socialite; fair business. — **ITEMS**: The Club Association here has offered to take part in the festival of the World's Fair — An out-of-town speculator purchased a lot of tickets for Gentleman Jack, but was obliged to sell most of them at half-price. — The attendance at the Opera House thus far this season has been good, and the attractions worthy the patronage. Manager Cross has many other strong attractions to come, among them Jaschinski and Sanger.

PEMBURGH — **WHITELEY'S OPERA HOUSE** (G. E. Sanderson, manager): Lillian Lewis in Lady Lil 19; fair-sized audience.

WOLSTON — **OPERA HOUSE** (W. E. Kendall, manager): Lillian Lewis in Lady Lil 19; small house. A. C. Sidman in Squire Bassett 19; fair house.

LAWRENCE — **OPERA HOUSE** (A. L. Green, manager): The County Circus pleased good houses 12-17. — **FAIR FEVER** (Burlesque co. 19; fair house).

WALTHAM — **PARK THEATRE** (William B. Braden, manager): A Fair Rebel 12; good business. — **ITEMS**: John A. Coleman made a hit in his walk round act. Hands Across the Sea 12; business good. — **ASHTON TEMPLE**: Boston Rivals 12; good business.

SELFORD — **MUSIC HALL**: Old Jed Prouty gave a satisfactory entertainment 16.

TAXTOWN — **MUSIC HALL** (A. B. White, manager): Carroll Johnson in The Guardsman 12; large house. — **ITEMS**: Work on our new opera house is progressing rapidly. It is now roofed in, and workmen are finishing the interior. Manager Jordan is pushing the work to completion, having two gangs of workmen, night and day. Mr. Jordan has proved himself a生手, and the proper man for manager.

ADAMS — **Opera House** (E. R. Kerner, manager): The Kennedy Wife 19.

MISSOURI.

SACRAMENTO — **ACADEMY OF MUSIC** (S. G. Clay, manager): Bobby Gaylor in Sport McAllister delighted a very large audience 12. Junior Partner 14; crowded house.

PORT STERLING — **CITY OPERA HOUSE** (L. A. Sherman, manager): Ida Van Courtland 12; light house. By Winslow 16; fair audience.

DOUGLAS — **OPERA HOUSE** (R. Lewis, manager): Madame Prv Concert co. pleased a large audience 10. Gov Brothers' Minstrels 13. — **ITEMS**: Colonel Robert G. Ingersoll will dedicate the new Beckwith Auditorium Jan. 19.

GRAND CAPIERS — **POWERS**: Group (William H. Powers, manager): S. Smith Russell received an ovation 10, 11. The house was all sold before the curtain rose both evenings, and standing room was hard to find. The receipts were over \$1000 and caused an expansive smile to spread over the faces of Managers Berger and Powers. Peaceful Valley and A Poor Relation were the plays put on, and the audiences were well pleased. The plays were mounted in a first-class manner. — **GRAND OPERA HOUSE** (O. Star, manager): The Dago 10-12; fair-sized audience.

JACKSON — **HIBBARD OPERA HOUSE** (Waldron and Todd, managers): Mark Murphy in O'Dowd's Neighbors 12; fair business. Ida Van Courtland 14. Under the Lion's Paw 15. — **ITEMS**: Oscar M. Dunn joined the Robert Wayne co. here 10. — The litigation between Manager Baird and the Grand Rapids Furniture Co. over the theatre chairs has been decided in favor of the former. — Harry Nine-mick is the guest of the Wayne co. during their engagement here.

MINNESOTA.

MINNEAPOLIS — **Grand Opera House** (J. F. Condon, manager): James O'Neill presented his

new play Fontenelle to a large-sized audience 10. Mr. O'Neill made an unqualified hit in the title role. His support was fair. Emma Fawcette, Minneapolis girl, who appeared as Madame de Pompadour was recalled at the close of the third act and presented with an elegant diamond solitaire by Judge Carte on behalf of her local admirers. — **ITEMS**: **Opera House** (Jacob Litt, manager): Winter and Man opened a week's engagement 10 to two very large houses. — **ITEMS**: The Grand Opera House management are experimenting with popular-priced matines, resulting thus far in increased receipts. A benefit will be given for the Hibernia Rifles at the Grand New Year's week, during Joseph Murphy's engagement.

ST. PAUL — **METROPOLITAN OPERA HOUSE** (L. N. Scott, manager): Piton & co. of Players presented Across the Potomac 10-12; opening to good houses and well-pleased audiences. George Murphy in Jerry Gow and Shamus Rhine 12-13. — **LITT'S BURLESQUE** (Edith's Burlesque, under the title of Dove and Hawk 12, 13, and advertised on their bills such plays as Prince and Pauper, Little Lord Fauntleroy, Monte-Cristo, Ivanhoe, etc. "Yankee Moore" in Uncle Josh Spruceby 16, 17. Frank Mayo 19 in Davy Crockett.

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HASLEWOOD — **THEATRE**: Lillian Lewis in Lady Lil 17; good business.

NEW BEDFORD — **OPERA HOUSE** (W. W. Cross, manager): Gilmore's Band 17; fair-sized audience. Co. will be off until after the holidays. James Corbett in Gentleman Jack 18; large audience. — **LYNN THEATRE** (C. C. Bancroft, manager): Socialite; fair business. — **ITEMS**: The Club Association here has offered to take part in the festival of the World's Fair — An out-of-town speculator purchased a lot of tickets for Gentleman Jack, but was obliged to sell most of them at half-price. — The attendance at the Opera House thus far this season has been good, and the attractions worthy the patronage. Manager Cross has many other strong attractions to come, among them Jaschinski and Sanger.

PEMBURGH — **WHITELEY'S OPERA HOUSE** (G. E. Sanderson, manager): Lillian Lewis in Lady Lil 19; fair-sized audience.

WOLSTON — **PARK THEATRE** (William B. Braden, manager): A Fair Rebel 12; good business. — **ITEMS**: John A. Coleman made a hit in his walk round act. Hands Across the Sea 12; business good. — **ASHTON TEMPLE**: Boston Rivals 12; good business.

SELFORD — **MUSIC HALL**: Old Jed Prouty gave a satisfactory entertainment 16.

TAXTOWN — **MUSIC HALL** (A. B. White, manager): Carroll Johnson in The Guardsman 12; large house. — **ITEMS**: Work on our new opera house is progressing rapidly. It is now roofed in, and workmen are finishing the interior. Manager Jordan is pushing the work to completion, having two gangs of workmen, night and day. Mr. Jordan has proved himself a生手, and the proper man for manager.

ADAMS — **Opera House** (E. R. Kerner, manager): The Kennedy Wife 19.

MISSOURI.

SACRAMENTO — **ACADEMY OF MUSIC** (S. G. Clay, manager): Bobby Gaylor in Sport McAllister delighted a very large audience 12. Junior Partner 14; crowded house.

PORT STERLING — **CITY OPERA HOUSE** (L. A. Sherman, manager): Ida Van Courtland 12; light house. By Winslow 16; fair audience.

DOUGLAS — **OPERA HOUSE** (R. Lewis, manager): Madame Prv Concert co. pleased a large audience 10. Gov Brothers' Minstrels 13. — **ITEMS**: Colonel Robert G. Ingersoll will dedicate the new Beckwith Auditorium Jan. 19.

GRAND CAPIERS — **POWERS**: Group (William H. Powers, manager): S. Smith Russell received an ovation 10, 11. The house was all sold before the curtain rose both evenings, and standing room was hard to find. The receipts were over \$1000 and caused an expansive smile to spread over the faces of Managers Berger and Powers. Peaceful Valley and A Poor Relation were the plays put on, and the audiences were well pleased. The plays were mounted in a first-class manner. — **GRAND OPERA HOUSE** (O. Star, manager): The Dago 10-12; fair-sized audience.

JACKSON — **HIBBARD OPERA HOUSE** (Waldron and Todd, managers): Mark Murphy in O'Dowd's Neighbors 12; fair business. Ida Van Courtland 14. Under the Lion's Paw 15. — **ITEMS**: Oscar M. Dunn joined the Robert Wayne co. here 10. — The litigation between Manager Baird and the Grand Rapids Furniture Co. over the theatre chairs has been decided in favor of the former. — Harry Nine-mick is the guest of the Wayne co. during their engagement here.

MINNESOTA.

MINNEAPOLIS — **Grand Opera House** (J. F. Condon, manager): James O'Neill presented his

new play Fontenelle to a large-sized audience 10. Mr. O'Neill made an unqualified hit in the title role. His support was fair. Emma Fawcette, Minneapolis girl, who appeared as Madame de Pompadour was recalled at the close of the third act and presented with an elegant diamond solitaire by Judge Carte on behalf of her local admirers. — **ITEMS**: **Opera House** (Jacob Litt, manager): Winter and Man opened a week's engagement 10 to two very large houses. — **ITEMS**: The Grand Opera House management are experimenting with popular-priced matines, resulting thus far in increased receipts. A benefit will be given for the Hibernia Rifles at the Grand New Year's week, during Joseph Murphy's engagement.

ST. PAUL — **METROPOLITAN OPERA HOUSE** (L. N. Scott, manager): Piton & co. of Players presented Across the Potomac 10-12; opening to good houses and well-pleased audiences. George Murphy in Jerry Gow and Shamus Rhine 12-13. — **LITT'S BURLESQUE** (Edith's Burlesque, under the title of Dove and Hawk 12, 13, and advertised on their bills such plays as Prince and Pauper, Little Lord Fauntleroy, Monte-Cristo, Ivanhoe, etc. "Yankee Moore" in Uncle Josh Spruceby 16, 17. Frank Mayo 19 in Davy Crockett.

MINNEAPOLIS — **LOTHROP'S THEATRE** (G. E. Lothrop, manager): Dockstader's Minstrels, with the strongest attraction on the road 14; against them, played to capacity of the house 15, and gave the best minstrel entertainment ever seen here. House dark 12, 21. **George A. Baker Opera Co.** 26; for two weeks. — **CITY HALL** (J. C. Stockbridge, manager): Rice's co. 14; drew large audiences 15-17. — **ITEMS**: The Baker Opera co. arrived here to from St. John, and will rest here until Jan. 6-17. **C. Stockbridge** is quite ill with nervous prostration.

— Manager Tucksbury has returned from a trip to Boston. — The Elite entertained a few of the co. and several of Dockstader's at a social 15, while the genial Dockstader entertained society by Manager T

Walters, manager; Gorin's Minstrels to good business.

CINCINNATI. — **GRAND OPERA HOUSE** (Edmund and Kinnear, managers): Boston Ideal Comic Opera co. in *Gloriana* pleased a large audience. *House of Money* to good business. Josie Mills opened 19, to a crowded house for a week in repertory.

PHILADELPHIA. — **OPERA HOUSE** (E. L. Keiser, manager): Our Irish Neighbors to; Alfred Kelly in *The Widow Murphy's Gold*.

CHARLESSTON. — **MARSH STREET THEATRE** (Colonel C. O. Taylor, manager): Tangled Up to; good-sized house. The Boston Idealists to a large and appreciative audience.

LYON. — **FAIRFAX OPERA HOUSE** (H. G. Hyde, manager): Nellie McHenry to; Friends to; both to good business.

NEW YORK. — **WILDELL'S OPERA HOUSE** (F. W. Brady, manager): The Junior Partner to good business. Macaroni, with Chamber Scott in the leading role, to a fair house. — **PEOPLE'S THEATRE** (Gandy and Garwood, managers): The Howard Atheneum co. in a fine specialty program to good business week ending 28. *Grimes' Celtic Deer* to.

CAMBRIDGE. — **HAMMOND'S OPERA HOUSE** (R. Hammond, manager): Signor Villo to, a local prettigeur, gave a very creditable entertainment to a large house.

ALLISBINE. — **GOVERED OPERA HOUSE** (C. W. Cassin, manager): The Rambler from Clare entertained a large audience in a pleasing manner.

BALTIMORE. — **GRAND OPERA HOUSE** (Nellie McHenry co. to, half house 17. De Lange and Hising to a good house).

MIDDLETOWN. — **SOCY. OPERA HOUSE** (J. C. Berington, manager): Nellie McHenry in *A Night at the Circus* to; light business. Vernon Jarreau in *Starlight* to; light business.

UPPER SANDUSKY. — **OPERA HOUSE** (W. R. Gordon, manager): The Witch to; large and well-pleased audience. Crawford Brothers' Minstrels to; packed house.

CANTON. — **THE GRAND** (A. J. Plunkard, manager): Bobby Taylor in Sport McAlister to; good business. Dan McCarthy in *The Rambler* from Clare and Connors, managers: A Night at the Circus by Nellie McHenry co. to, half house 17. De Lange and Hising to a good house.

WILLISTON. — **GRAND OPERA HOUSE** (A. J. Plunkard, manager): Signor Villo, a local prettigeur, gave a very creditable entertainment to a large house.

PORTLAND. — **MANHATTAN GRAND OPERA HOUSE** (S. J. Friedlander, manager): Charles Dickson in *Irving with The Salt Cellar*, and *The Man About Town* as curtain raisers to; drew large and delighted audiences. While the work of Charles Dickson and Ward Hadson was above criticism, that of the remainder was mediocre; in fact, the present co. to no comparison to the one seen here last season.

CORINTHIAN'S NEW THEATRE (Cordray and Wass, managers): The General to; good business. The comedy did not run from the various members of the stock co., but what little there was, was done in a highly-praiseworthy manner. — **PARK THEATRE** (J. P. House, manager): Turner's English Girls to; packed house. Nellie Russell gave delightful illustrations of the serpentine-dance. — **ITEMS:** At a meeting of the Theatrical Mechanics' Association of Portland, held 19, the following officers were elected for the ensuing year: President, T. Macaire; vice president, George L. Baker; treasurer, Charles W. Smith; financial secret, A. G. Stephan; recording secretary, Almon McCahan; sergeant-at-arms, F. Schroeder. — Cordray and Wass are making elaborate preparations to bring out at their Portland house a modernized version of Uncle Tom's Cabin. It will probably go on Christmas week. — The variety theatres continue a good paying business.

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PENNSYLVANIA.

MANCHESTER. — **BROADWAY OPERA HOUSE** (James Klecker, manager): Sefton and Watson's Comic Opera co. gave an excellent performance to a fair house 16.

PHILADELPHIA. — **WHITE'S OPERA HOUSE** (F. D. Hunter, manager): Jamie Austin in *Dangers of a Great City* to; a well-filled house. Held in Slavery pleased a large audience.

ALTMAYER'S THEATRE (E. A. Mc Ardle, manager): A successful benefit by home talent 17. The Dazzler amused a large audience.

MILTON. — **GRAND OPERAHOUSE** (Grimm and Co. managers): Fairies Well 17; small business; performance good.

EASTON. — **OPERA HOUSE**: Jane to; small house. The Limited Mail 17; large and well-pleased audience.

GREENSBURG. — **LORIMER'S THEATRE** (R. G. Curran, manager): Roamer Comedy co. in *Lorimer's Imperial Vandevilles* to; small business.

MEADVILLE. — **ACADEMY OF MUSIC** (E. A. Hempstead, manager): The Nelson Comedy co. gave an excellent variety entertainment to a small house. Charles Gardner in *Fatherland* to; fair business.

NEW CASTLE. — **OPERA HOUSE** (R. M. Allen, Jr. manager): East Mail (Northern co.) to S. R. O. to; Nelson's World Comedy co. to fair business 17. A Soap Bubble to; meagre attendance.

BEAVER FALLS. — **SIXTH AVENUE THEATRE** (Cashbaugh and Bell, managers): Bobby Taylor in Sport McAlister to; large and well-pleased audience. Oscar Sisson in *The Colonel*, booked for Christmas date, has closed. — **OPERA HOUSE** (P. H. Cashbaugh, manager): His Nibs and His Notes to; male audience exclusively.

LAWCASTER. — **FULTON OPERA HOUSE** (B. and C. A. Becker, managers): A Nutmeg Match to; fair house. Lord Roomey to; Killarney and the Rhine 17; both to small houses. The almost perennial Two Johns please a small house 21.

CARBONDALE. — **OPERA HOUSE** (Dan P. Byrne, manager): Torbett Concert co. gave a fine entertainment to a small audience 17. Underground 20; full house.

GIL CITY. — **OPERA HOUSE** (R. Lowenritt, manager): Jane 17; small house.

SHARPSBURG. — **GRAND OPERA HOUSE** (Markley and Co., managers): The Mapleson Opera co. to; The audience composed of the elite of our city, comfortably filled the house, and were cordial in applauding the work of Mrs. Laura Schirmer. Mapleson, in the titular role of Padette, an old favorite in this city, Charles H. Drew, was warmly received. Stetson's U. T. co. 17 drew largely.

WAUCHA CHUNK. — **OPERA HOUSE** (John H. Page, manager): Little Goldie in *The Rocky Mountain Waff* 17; fair business.

PLYMOUTH. — **OPERA HOUSE** (R. X. Smith, manager): Sefton and Watson 17. Little Goldie 17; both to good houses.

READING. — **GRAND OPERA HOUSE** (George W. Miller, manager): Sweeney, Alivio, and Goetz to; Model Minstrels gave a first-class performance to a large house 17. — **ACADEMY OF MUSIC** (John D. Shuster, manager): Jane amused a good house 17. The Limited Mail was well produced to a large house 17. John L. Sullivan in *The Man from Rose* 17 to a large house. Marie Wainwright, with a good co., gave an excellent performance of *School for Scandal* to a large house 17. Stetson's Uncle Tom's Cabin co. had its usual large house 17.

ROCKAWAY. — **OPERA HOUSE** (Charles P. Schuler, manager): Lotus Gee Club 17; small but appreciative audience. Underground 17; good business.

WILKES-BARRE. — **GRAND OPERA HOUSE** (M. H. Burgunder, manager): Annie Eva Fay to; light

business. Marie Wainwright to; to; large audiences.

LEBANON. — **PIEDMONT OPERA HOUSE** (George H. Spang, manager): Matheson-C. made co. weekending 17 to good houses. Stetson's Uncle Tom's Cabin to; good attendance. Sweeney, Alivio and Goetz's Minstrels 17; fair business.

PITTSBURGH. — **MUSIC HALL** (W. D. Evans, manager): Underground played a return date to a crowded house 17.

WILLIAMSPORT. — **ACADEMY OF MUSIC** (G. E. Rogers, manager): Down the Slope 17; McElroy Family 17; both to small audiences. — **LYCOMING OPERA HOUSE** (John E. Taylor, manager): Stetson's Uncle Tom's Cabin to; good business. — **ITEMS:** Andrew Mack in *Irish Loyalty* to; poor house.

CHASLETON. — **GRAND OPERA HOUSE** (Chambers and Eley, managers): The Limited Mail had a good house 17. Andrew Mack in *Irish Loyalty* played a return date 17.

PROTESTANT. — **GRAND OPERA HOUSE** (C. F. Stroh, manager): Our Country Cousin gave a satisfactory performance to fair business 17.

WORK. — **OPERA HOUSE** (R. C. Penta, manager): Stetson's Uncle Tom's Cabin to; fair houses; performance unsatisfactory. Cleveland's Minstrels 17; large audience. Andrew Mack in *Irish Loyalty* to; good-sized audience.

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PORTSMOUTH. — **GRAND OPERA**

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SOPRANO: Louisville, O., Dec. 2, Crestline
 on, Marion 20, Marion 25.
THE DOCTOR: Gresham and Nash, mrs.; Un-
 ianville, Dec. 20, Shreveville 20, Mineral Point
 20, Marion 20.
THE DOLCE: (George W. River, mgr.); Louis-
 ville, Ky., Dec. 26-27; Cincinnati, O., Jan. 2-7, Chi-
 cago, Jan. 2-7.
THE DRAKES: Holden, Mo., Dec. 20, Warrens-
 burg 20.
THE DRAKE: (C. P. Callahan, manager); Balti-
 more, Md., Dec. 26-27.
THE DRAKES: (T. L. Jackson, mgr.); Chi-
 cago, Ill., Dec. 26-27.
THE DRAKES: (Grand Davis, mgr.); St. Louis,
 Mo., Dec. 26-27; Louisville, Ky., Jan. 2-7, Chicago,
 Ill., 2-7.
THE DRAKES: (Litt and Davis, mrs.); Washington,
 D. C., Dec. 26-27; Baltimore, Md., Jan. 2-7; Wil-
 mingboro, Del., 26-27; Camden, N. J., 26-27; Trenton
 26-27.
THE WORLD AGAINST HER: (Sam B. Villa,
 mgr.); Jackson, Tenn., Dec. 26; Colgate 20, Elkhart,
 Ind., 20; Kendallville 20, Defiance, O., Jan. 2.
THE DROMEDAR: (Grand Davis, mgr.); St. Louis,
 Mo., Dec. 26-27; Louisville, Ky., Jan. 2-7; Chicago,
 Ill., 2-7.
THE DRAKES: (Litt and Davis, mrs.); Washington,
 D. C., Dec. 26-27; Baltimore, Md., Jan. 2-7; Wil-
 mingboro, Del., 26-27; Camden, N. J., 26-27; Trenton
 26-27.
THE WORLD AGAINST HER: (Sam B. Villa,
 mgr.); Jackson, Ind., Dec. 26; East Saginaw, Mich., 20;
 West Bay City 20; Uppland, Ont., Toronto, Ont.,
 Jan. 2-7; Montreal, R. I., 26-27.
THOMAS W. KIRK: (W. F. Dickson, mgr.); Louis-
 ville, Ky., Dec. 20, Columbus, O., Jan. 2-7.
THE OPERATOR: (Two Stars, T. W. Dinkins,
 mgr.); Brooklyn, N. Y., Dec. 26-27.
THE OPERATOR: New York city—indefinite.

THE CHIATROWS: (Hoyt and Thomas, man-
 agers); Chicago, Ill., Dec. 19-20; St. Louis, Mo.,
 Jan. 20.

THE SPANISHER: (Hoyt and Thomas, mrs.); Pitts-
 burg, Pa., Dec. 26-27; Buffalo, N. Y., Jan. 2-7;
 Worcester 20-21; Boston, Mass., 26-27.

THE HUSTLER: (William T. Keough, mgr.); Louis-
 ville, Ky., Dec. 26-27; Brooklyn, N. Y., Jan. 2-7.
 Boston, Mass., 26-27.

THE VONDO: (Gus Bothmer, mgr.); Peoria, Ill.,
 Dec. 26; Galesburg 20; Streator 20.

THE SCOUT: (A. V. Pearson, mgr.); Philadelphia,
 Pa., Dec. 26-27.

THE DRAZIER: (George C. Powers, acting mgr.);
 Danbury, Conn., Dec. 26; Washington 20; Hart-
 ford 20; New Britain 20; Jefferson, Klaw and Erlanger, mrs.;

New Haven, Conn., Dec. 26.

THE OLD GUARDS: (Collins and Wills, mrs.); New
 Albany, Ind., Dec. 26; Salem 20; Bloomington 20;
 Indianapolis 20; Seymour 20; Columbus, Ohio,
 20; Dayton 20; Marion 20.

THE GREEN HORSE: (George C. Powers, acting mgr.);
 Des Moines, Ia., Dec. 26-27.

THE VICTORIAN: (E. W. Varney, Jr., mgr.); Hoboken,
 N. J., Dec. 26-27; Middletown, N. Y., 26; Trenton,
 N. J., 26-27.

THE DAZZLER: (George H. Murray, mgr.); Cincin-
 nati, O., Dec. 26-27.

THOMAS C. SHEA: (Thomas C. Shea, mgr.);
 Butler, Md., Dec. 26-27; Pittsburgh, Pa., Jan. 2-7.

CLIFF ALBERSTROM: (Gus Bernard, mgr.); Worcester,
 Mass., Dec. 26-27.

UNDER THE LION'S PAW: (George B. Peck, mgr.);
 Grand Rapids, Mich., Dec. 26-27; Kalamazoo Jan. 2-7;
 Marshall 20; Jackson 20; Lansing 20; Bay City 6;
 Saginaw 20; Detroit 20.

UNCLE TOM'S CABIN: (Stetson's); Williamsport,
 Pa., Dec. 26; Clearfield 20; Philipsburg 20; Altoona
 20.

UNDERGROUND: Bloomingville, N. C., Jan. 2-7;
 Charleston, S. C., 20; Savannah, Ga., 20; Augusta 5;
 Athens 20; Macon 20; Americus 20; Montgomery, Ala.,
 20; Birmingham 20; Shreveville 20; Chattanooga,
 Tenn., 20.

UNCLE TOM'S CABIN: (Patt and Goodman, mrs.);
 Walpole, N. H., Dec. 26; Winchester 20; Hinsdale
 20; Turner's Falls, Mass., 20.

UNCLE TOM'S CABIN: (Sutton); No. Yakima, Wash.,
 Dec. 26; Ellensburg 20; Seattle 20-21.

UNCLE ISAAC: (Owen Perree, mgr.); Milwaukee,
 Wis., Dec. 26; Manchester 20; Kenosha 20; Janes-
 ville 20; Dubuque, Ia., Jan. 2-7; Sterling 20; Clinton,
 20; Cedar Rapids 5; Waterloo 6; Decorah 7.

W. H. CRANE: (Joseph Brooks, mgr.); Brooklyn, N.
 Y., Dec. 26-27.

WADE-LAWRENCE: (F. P. Prescott, mgr.); Yankton,
 So. Dak., Dec. 26; Howard, Ia., 26-27.

WILSON BARRETT: Buffalo, N. Y., Dec. 26.

WALKER WHITESIDE: (W. F. Henderson, mgr.);
 Crawfordsville, Ind., Dec. 26; Frankfort 20;

Kokomo 20; Wabash Jan. 2-7; Elkhart 4;
 Fort Wayne 5; Dehance, O., 20; Piqua 20; Union City,
 Ind., 20; Greenville, O., 20; Richmond, Ind., 20;
 Munice 20.

WIFE FOR WIFE: (T. H. Winnett, mgr.); Bridgeport,
 Conn., Dec. 26.

WHITE SLAVE: (Harry Kennedy, mgr.); Indian-
 apolis, Ind., Dec. 26-27.

WHITE SQUADRON: (A. V. Pearson, mgr.); New
 York city Dec. 26-27.

A. E. CARPENTER: Savannah, Ga., Dec. 26-27.

BRISTOL'S D. M. EQUINES: (John C. Patrick, mgr.);
 Oskaloosa, Ia., Dec. 26; Marshalltown 20-21.

BATHOLMEY'S EQUINES: (James Albert, mgr.);
 Troy, N. Y., Dec. 26; Albany 20; Pittsfield, Mass.,
 20; Northampton 20; Holyoke Jan. 2-7; Springfield 20;
 SNIDER AND ZIMMERMANN: (Anderson, Ind., Dec. 26-27;
 Munice 20; Frankfort 20; So. Bend 20).

C. W. VREELAND: (Henry A. Hawn, mgr.); Philadel-
 phia, Pa., Dec. 26-27.

LUCIER CONSOLIDATED: (Carbondale, Pa., Dec. 26-
 27; Homestead 20; Scranton 20).

LEW DOCKSTADER: (Harry J. Clapham, mgr.);
 Philadelphia, Pa., Dec. 26-27.

PRIMROSE AND WEST: (D. W. Truss, mgr.);
 Troy, N. Y., Dec. 26; Albany 20; Pittsfield, Mass.,
 20; Northampton 20; Holyoke Jan. 2-7; Springfield 20;

REILLY AND WOODS: (John D. Hopkins, mgr.);
 Baltimore, Md., Jan. 2-7; Chicago, Ill., 26-27.

RENTZ-SANTLEY BURLESQUE: (Abe Leavitt, mgr.);
 St. Louis, Mo., Dec. 26-27.

SAN DEVERE: New York city, Dec. 26-Jan. 2-7.

TONY PASTOR: New York city Oct. 26-27.

TRANS-OCEANIC: (Specialty); John D. Hopkins,
 mgr.); Philadelphia, Pa., Dec. 26-27.

WEINER AND FIELDS' VARIETY: (C. F. Cromwell,
 mgr.); Newark, N. J., Dec. 26-27; New York city
 Jan. 2-7; Baltimore, Md., 26-27.

MISCELLANEOUS:

A. G. FIELD: (John Vogel, act. mgr.); Brunswick,
 Ga., Dec. 26; Savannah 20; Charleston, S. C., 20;
 Augusta 20; Macon 20; Greenville, S. C., Jan. 2-7;
 Charlotte, N. C., 20; Asheville 20; Knoxville, Tenn., 20;
 Roanoke, Va., 20.

AUGUSTINE: Berlin, N. H., Dec. 26.

BALOW BROTHERS: Weatherford, Tex., Dec. 26-
 27; Fort Worth 20; McKinley 20; Greenville 20.

CRAWFORD BROTHERS: Fremont, O., Dec. 26.

CLEVELAND: (W. S. Cleveland, mgr.); Wheeling,
 W. Va., Dec. 26; Columbus, O., 20; Urbana 20;
 Springfield 20; Cincinnati Jan. 2-7; Louisville, Ky.,
 20; Lexington 20.

C. W. VREELAND: (Henry A. Hawn, mgr.); Philadel-
 phia, Pa., Dec. 26-27.

LUCIER CONSOLIDATED: (Carbondale, Pa., Dec. 26-
 27; Homestead 20; Scranton 20).

J. F. ROSELL: (Nenia, O., Dec. 26; Piqua 20-21).

GEORGE A. BAKER: (Philadelphia, Pa., Oct. 26-
 27).

PROF. HERRMANN: Chicago, Ill., Dec. 26-27; Bal-
 timore, Md., Jan. 2-7.

PROF. S. P. BOWMAN: (Shreveport, La., Dec. 26-27;

PHILADELPHIA MUSEUM: (Shenandoah, Pa., Dec. 26-
 27; Herkinton 20-21).

RHEA GLASSBLOWERS: Mansfield, O., Dec. 26-27.

SHIFF BROTHERS' BELL-KINGERS: (St. Joseph, Mo.,
 Dec. 26-27; Webster, Ia., Jan. 2-7; Malvern 20; Mt.
 Pleasant, Ill., 20; Winter 20; DENOR 20; Sherwood 20;
 Chicago 20).

BILL NEE AND BURR: (H. B. Thearle, mgr.);
 Baltimore, Md., Jan. 2-7; Steubenville, O., 20;
 Wellsburg 20.

COTTON'S DONKEY CIRCUS: (Philadelphia, Pa., Dec.
 26-27).

PELLER: (Blooming Prairie, Minn., Dec. 26).

HENRY FISCHER CIRCUS: (Philadelphia, Pa., Dec. 26-
 27).

J. F. ROSELL: (Nenia, O., Dec. 26; Piqua 20-21).

GEORGE A. BAKER: (Philadelphia, Pa., Oct. 26-27).

THE BELL COMPANY CLOSES.

Following close on the heels of the failure of the

Dixie Opera company comes the news of the collapse of the Dixie Bell company. On Christmas night in Chicago the scenery and dresses of this organization were attached by the Sheriff on a claim of Harry Romaine, who furnished \$1,600 to help out the management when Jupiter was put on last summer in this city. Thomas Prior, the manager, claims that he has lost on an average \$600 a week. Mr. Bell says he has not received his salary regularly. He attributes the losses to bad management.

SUNDAY TRIPS THROUGHOUT THE YEAR.

Heretofore the Sunday night trips of the Fall River Line steamboats have been discontinued throughout the months of January, February and March of each year. With the present season, however, a radical change will be made, and the trips of the line will be continued without break throughout every month and night of the year. Thousands of travelers will hail this new order of things with pleasure, as by it one may remain throughout Sunday in either New York, Boston or Newport, and still find himself in either of the cities named on Monday morning "bright and early," ready to begin the business of the week."

WHAT THEY THINK OF IT.

W. J. Chappelle: "Allow me to congratulate you on the beautiful appearance of the Christmas Mirror."

John Rettig, Cincinnati: "I congratulate you on the rich and elegant edition."

Harry Corson Clarke: "A rocker!"

Henry E. Hoyt: "It is splendid. It improves every year."

John E. Warner: "A beautiful number."

Sam B. Villa: "My! But it is magnificent."

John H. Young: "It is simply beautiful, and you have done for the scenic painters, a great good, which I, for one, thoroughly appreciate."

Benj. Tuthill: "Nothing can possibly do the theatrical profession more good, and bring it in closer touch with representative persons than to place on the market an edition of a leading dramatic paper such as The Christmas Mirror. It teems with refinement, good taste, and interesting matter, and will adorn the library of the perfect homes it is sure to enter. Allow me to congratulate you."

James Jay Brady: "It is an artistic gem, and as marked for strength as beauty."

E. J. Donnelly, Pittsburgh, Pa.: "It disappeared from the news-stands as if by magic, and the verdict among those who know a good thing when they see it was that it far surpasses anything in its line ever issued from the press."

J. N. Cavanagh, Philadelphia: "Judging from its immense sale, it was the most welcome holiday paper published. It arrived on schedule time, and won admiration and praise from every one. From the professional class that I have heard and newspaper notices that I have seen, I should say that the general verdict is that it is the most beautiful, pictorially and typographically, of any holiday dramatic publication ever issued."

Jay B. Benton, Boston: "Boston joins other cities in the warmest praise of the Christmas Mirror. The news-stands soon exhausted their supplies, for everybody wanted one. The unanimous verdict was that the number was far ahead of anything of the kind that had ever been sold in the city."

James McDonough, Cincinnati, O.: "In both typographical work and literary effort it is far in advance of any of the holiday publications, and its rapid sale here is the best evidence of the Cincinnati public's appreciation of the representative dramatic publication."

Gustav A. Recker, Indianapolis: "The growing popularity of The Christmas Mirror was attested here by the enormous demand for it; and the consequent rapid sale. This year's number justly deserves all the praise that can be lavished upon it. It eclipses in every way, and especially from an artistic standpoint, all former efforts. It is a beauty from beginning to end."

A. M. Wellington, Anderson, Ind.: "Everybody is very much pleased with it."

George L. Eddy, Racine, Wis.: "The Mirror is to be congratulated on its elegant Christmas number. It is admired by all."

W. L. Grove, New Albany, Ind.: "It has had a large sale here."

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J. B. Moore, Portland, Me.: "A superb publication. The news-dealer's supply was quickly exhausted."

Henry Rose, Chattanooga, Tenn.: "It is a beauty. Permit me to congratulate you on your success in surpassing anything ever attempted in this line."

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THE WALTZ.

He had asked her to marry him. She liked him—that she knew. But did she love him? Ah, that she could not tell. When he was with her she was glad, but when he was away she did not always miss him.

The orchestra had begun a waltz—"Dream Life." Only the strains of the violin came to them.

They moved toward the ball-room. They stood in the doorway. The light from the chandelier bathed them in yellow, making them seem unreal.

The scene was brilliant. The maze of women, their eyes dilating, their nostrils tremulous, their bosoms heaving; the men, their heads high, their coats contrasting with the gowns of their partners, their movements sure, sinuous, pliant; the whole a sea of throbbing humanity, undulating, forming in whirlpools.

He put his arm about her. She felt his hand—firm, reassuring, touch her waist. Their feet caught the time of the dance. Through the throng, seemingly impenetrable, he leads her, turning to the right, to the left—always the music of "Dream Life" in her ears, always its melody in her soul.

As she danced she seemed to be rising in the air.

The faces of the dowagers, lining the walls, became dim. Only the pulse of the waltz, and her own, beating time to it!

Now brilliancy, verve, *clan* took possession of the measure. Again it was mournful, languishing, almost dead; but always pulsating, penetrating into the inmost recess of the heart.

She felt as though she could dance that way forever with him; two beings, one impulse; two temperaments, one key.

The waltz was over. Regret overcame her. She looked up. He was still by her side.

He bent over to throw her wrap about her, and as he did so he saw a look in her pupils, enlarged and suffused, that told him he was answered.

Such is the waltz!

FREDERIC EDWARD MCKAY.

A JOKE ON THE S.P.C.C.

When I joined Mr. Harrigan's company I was engaged to play the part of Maggie Murphy in Reilly and the *go*. In this part I was expected to do my level best to dance down Bessie Barlow, the colored celebrity. As my years were still of the diminutive number of fifteen, this was, of course, in opposition to the rules of the above society, and

consequently came in for my share of the "shivers and shakes" attending such a violation of the rules of the formidable Mr. Gerry.

Upon entering the theatre before a performance I was constantly in terror of falling into the clutches of one of his round-about-agents giving me notice to stop my dancing. Day after day and night after night I suffered such untold agony that I thought they would finally be obliged to commit me to Bloomingdale; for if they did capture me what trouble would ensue, for who would "pay the rent of Maggie Murphy's Home?" If any one in the company wanted to send me flying for refuge to my dressing-room all they had to do was to say: "Why, there comes one of Mr. Gerry's agents!" (we could always see who came in through a hole in the curtain).

One night, I think it was Thanksgiving, upon my going on the stage, Miss Lewis whispered to me that one of those detested men was in the house, but she didn't know where. In fear and trembling I went through my lines until I came to the part where the dance began. I shuffled very shyly down toward the footlights, and with my cork-screw curls rather more to the front than usual and with the feeling that I was about to lose my equilibrium, I started in, but encouraged by the smiling face of one of my numerous gallery friends, I gradually regained my old-time standing, and at the end received a very hearty encore. I repeated the last part of the dance, and the piece went on as usual.

After the performance a friend of mine, who had been in front, told me that one of Mr. Gerry's agents had been sitting beside him, and had overheard him say that "he was very much pleased with the performance and my dance in particular"—his last remark being: "She don't look more than twelve years old, but I know better than that." Good joke on the agent, don't you think so?

EMMA POLLACK.

A FEW LIES EXPOSED.

The *Dramatic News*—a journal that rarely tells the truth about anything, and never by any possible means tells the truth about itself—contained a number of characteristic misstatements last week concerning the respective sales of the Christmas dramatic publications in this city. A reporter of this paper visited a number of news-stands last Wednesday and Thursday, including those mentioned by the *News*, and gleaned some interesting facts. The following reports, unlike those

that appeared in the sheet in question, deal with facts and genuine figures only:

At the Grand Union Hotel 10 copies of the *Mirror* and 4 of the *News* had been sold up to last Thursday.

At the Fifth Avenue Hotel stand 60 copies of the Christmas *Mirror* had been sold up to last Thursday, and the man in charge, not knowing that the edition had been exhausted, said that more would be ordered. "The *Mirror*," he said, "sold much better than the *News*."

At Brentano's Fifth Avenue store Mr. Cadigan said: "Our first order of the Christmas *Mirror* was quickly exhausted. We ordered a second supply, and that, too, was quickly sold. We have been unable to get copies for sale on order for a week. Oh, yes, we have the *News* still on our counters."

At the Windsor, Victoria, Brunswick, St. James and other hotels it was reported that the *Mirror* had sold as many copies as the *News*, and in some cases considerably more.

The *News* printed this statement as from the keeper of the news-stands in the Sturtevant House: "I have been obliged to renew my supply of the Chris mas *Dramatic News* twice. I did not sell out my first order of *The Mirror* and have returned my unsold copies." When asked if this statement was true, the proprietor of this stand said: "Why, no, they ought not to have printed any such statement. We sold out our order of *Mirrors* before the *News*, and could have sold a large number of additional *Mirrors* if we had had them. In fact, I had to go out and buy *Mirrors* at other stands to fill orders for it."

A young man in charge of the stand at the Imperial Hotel was asked as to the truth of the statement in the *News* relating to the sales at that stand. "My side partner may have made such a statement," said he, but I will not indorse it." And he did not wish to give the actual numbers of copies of the Christmas *Mirror* and *News* sold at that stand.

The *News* printed a statement as from the stand at the Hoffman House, that "The Christmas *Dramatic News* has sold more copies than all the other holiday papers." "That is not correct," said the keeper of this stand. And when asked as to the sales of *The Mirror* and *News* he replied: "We have sold about fifty of each."

The *News* printed a statement to this effect: "Coleman House (Alexander)—Christmas *Dramatic News*, 151; *Mirror*, 32." The young man in charge of the stand groaned under a load of copies of the *News*, for which there seemed to be no call. In fact, there seemed to be almost "151" copies of the *News* in evidence; and it will be noticed that even the memorandum published by the *News* did not say that the "151" had been disposed of.

At the Grand Hotel, where 10 copies of the *News* had been alleged to have been disposed of to 7 of *The Mirror*, the young man said: "That is not so. We sell more *Mirrors* than *News* regularly, and sold as many copies of the Christmas *Mirror* as of the Christmas *News*." A glance at the stand

showed several copies of the *News*, and none of *The Mirror*, the supply of the latter having been exhausted.

Newsman Griffing, on the northeast corner of Forty-second Street and Sixth Avenue, had on last Monday sold out all his *Mirrors*, but still had in stock half of his copies of the *News*. He had ordered 25 of

The young woman who serves at the stand in the Gedney House said: "We could have sold many more copies of the Christmas *Mirror*, but did not have them."

Newsman Walsh, northwest corner of Sixth Avenue and Forty-second Street, had ordered the Christmas *Mirror* and the *News* in equal numbers. On Monday of last week his *Mirrors* were exhausted, and on Wednesday he still had several copies of the *News*.

Thomas Quinn, newsman at the corner of Sixth Avenue and Thirty-third Street, last Wednesday had sold 100 copies of the Christmas *Mirror*—his supply being exhausted—to fifty copies of the *News*.

The dealer in charge of the news-stand in the Gilsey House laughed when the statement in last week's *News* was shown to him. He declined to give the actual figures of his sales of *The Mirror* and *News* respectively.

New Haven Railroad stand, Grand Central Station: Christmas *Mirrors* sold up to last Wednesday, 45; Christmas *News*, none.

Barrett House: *Mirrors* sold (all that had been ordered) 25; *News*, 18.

The dealer in front of the Continental Hotel said: "We took 50 copies of *The Mirror* and as many of the *News*. I have sold all my *Mirrors* but the two now on the stand, but I have a lot of *News* left inside."

THE CHILDREN'S FESTIVAL.

The annual Christmas festival for the little children of the stage took place on Sunday night at Tony Pastor's Theatre. An interesting performance was given in which Gertie Homan, Wallie Eddinger, Master Leon, Edith Widmer, Baby Parker, Master Lemie and many other bright children took part. After the performance the children marched to the basement of Tammany Hall where they had a supper. The toys were then distributed from the Christmas trees and this was followed by dancing. The committee in charge included "Aunt" Louisa Eddinger, Mrs. E. L. Fernandez, Mrs. Tony Pastor, Mrs. Neil Burgess, Mrs. J. A. Brown, Celia Ellis, Dora Goldthwaite, Mrs. Edward Harrigan, Mrs. Lester Gurney, Queenie Vassar, Anna Boyd, Kenyon Bishop, Julia Arthur, and Bijou Fernandez.

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